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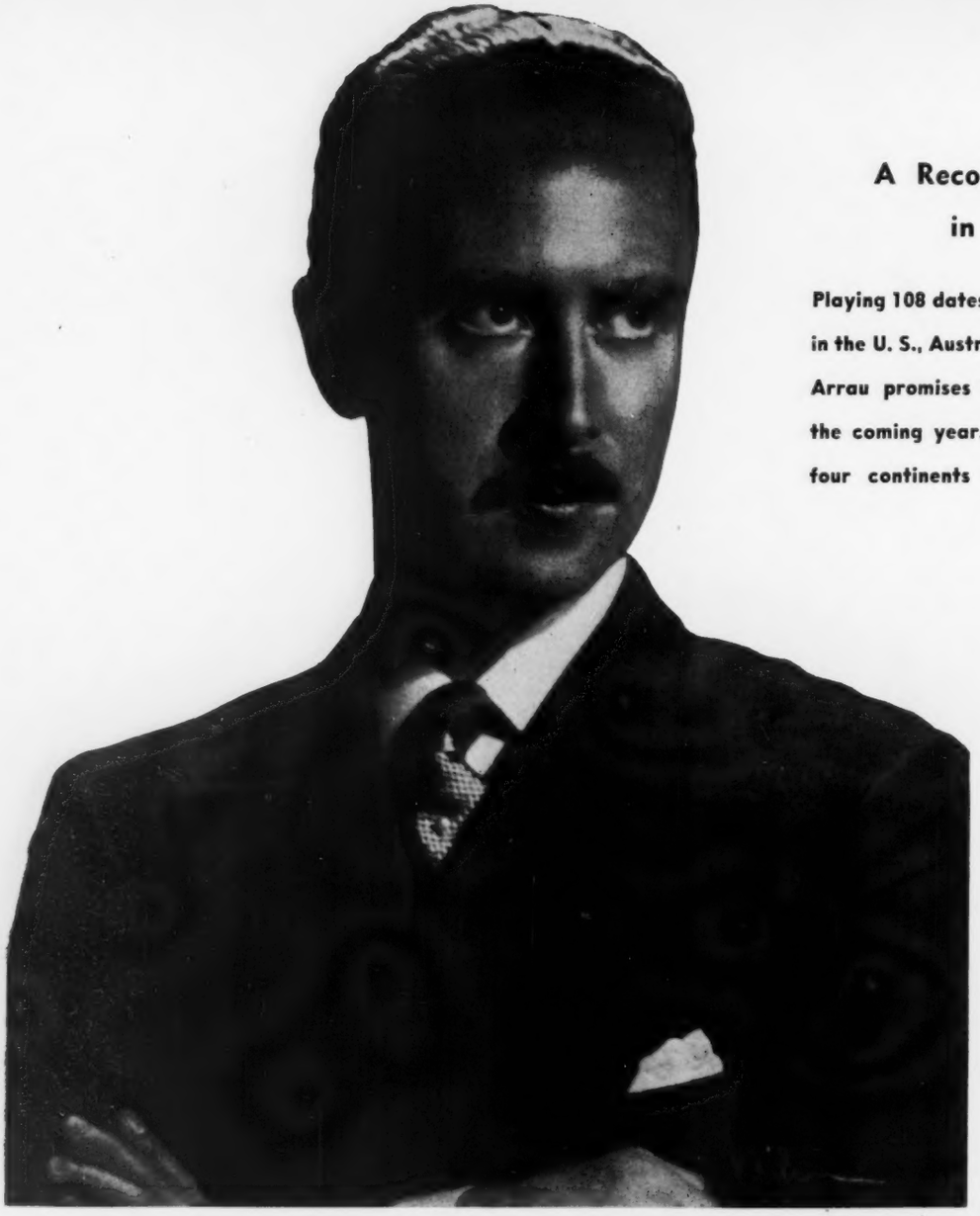

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK SEPTEMBER, 1947 No. 3156

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Cervantes and Music

The quadricentennial of Cervantes' birth, which falls this autumn—early in October, with a certain vagueness shrouding the exact day—is calling forth extraordinary homage throughout the literary world. It is said that the present regime in Spain is not too enthusiastic about the gentle satirist of the higher clergy and officials. Though his humor lighted up the more universal traits of mankind in the kindliest fashion, he had a few shrewd lance-blows for the pretentious in all sorts of men.

The majestic, tender and curiously touching figure of Don Quixote—who for all his crack-brained quixotism somehow vindicated the deepest and most human values in a sordid world—rides on his spavined Rozinante through a few of the finest pages of the world's music. It is certain that we shall hear some of these works in the coming season.

Foremost perhaps is Richard Strauss' fine tone poem, or rather orchestral variations, in which the solo voice of the cello has such an important role. Massenet also penned an opera, Don Quichotte, which was briefly produced for the late Feodor Chaliapin by the Metropolitan some twenty years ago, but it has not proved the most viable production of its composer. The puppet opera of Manuel de Falla, El Retablo de Maese Pedro, also is based on the Don Quixote theme. We have, too, a graceful song cycle by Ravel, Don Quichotte à Dulcinée, which has been heard from several soloists in recent seasons.

The Spanish-speaking world has a noble representative in Cervantes, whose literary stature has been estimated as near to Shakespeare. The music which his pages have inspired are a powerful testimonial to the genius of this writer, whose life was one of such hardship and little renown, but whose praises the academicians of three centuries have sung.

• • •

Education's Debt to Folk Music

A growing appreciation of folk music is to be seen in the attitude which is shown toward it today. We have come far from the condescending opinions of our grandfathers, who were genuinely surprised to find that the nationalistic schools of composition in Russia, Bohemia, Hungary and elsewhere based their music on such sources.

Today we see museums equipping caravans to transcribe folklore from the lips of those to whom it has been passed down orally through many generations. We see scholarly collections arising in many lands—like that of the late Béla Bartók—which revolutionized our conceptions of Hungary's music. It also is now employed as teaching material in that country's schools.

In the United States, Dr. Maurice Matteson has pointed out the debt which education must pay to folk music. In a paper read before a recent gathering, he said in part:

"Most authorities agree that folk music originates in song, not with instruments, that the rhythm is effected by the word-picture, that it is mutilated by recording, and that it is conceived without harmonic background. If we accept these premises, we are in a position to consider the use of folk material in education.

"The old adage, 'Never learn to sing or play by ear,' should be discarded, for the charm of folk music lies in the fact that it is learned by rote. We have not only the immense European collections but also the constantly growing collections of American folk music for early use of motivation in education. This can readily lead to the desire to play these tunes on instruments.

"I believe it was Brahms who said, 'Melody, harmony and rhythm, and the greatest of these is rhythm.' That makes our second point. To sing a folk tune with stanzas of widely varying meter requires the adroitness of much training, or a very sensitive musical ear. What better training for our young people than this?

"Our third concept of folk music is that, transmitted orally, it leads to the development of listening. This is one of the basic shortcomings of music students everywhere. I often ask my students to see with their ears and to hear with their eyes; and that is exactly what the folk musician develops before he can adequately record or retain the many folk tunes which, to the uninitiated, seem much the same. Folk music can provide a splendid means for ear training. I have attended many folk festivals like the White Top at Marion, Virginia, where the folk musicians for miles around would exchange tunes and words, and rarely would it take a second singing for the group to have memorized both words and tune.

"Our fourth point, that folk music is melody without harmony, takes away the usual prop of the singer. One must hear the modal pattern and reproduce it by the voice alone—no mean feat. A truly representative folk song is an intricate modal creation which is retained by the innate skill of the folk singer, who is unaware of the scale and interval pattern; he leaves that to the musicologist.

"Thus we see the tremendous possibilities of folk music in education. The sooner we are aware of this untouched area, and stimulate its use as a tool of learning, the greater will be the growth of America as a musical nation with a proper background to use its folkways as a basis for creative composition."

BENDING THE ELBOW.

Jess Walters, American baritone, at a reception given by the management of Covent Garden Opera in London to the principals of the revival of Trovatore, in which Mr. Walters sang Count di Luna. L. to r., Dr. Karl Rankl, Music Director of Covent Garden; Julius Gellner, producer of Trovatore, and Mr. Walters. (Photo by Keystone Press Agency Ltd.)

ON THE COVER

In the eleven years of their career as duo-pianists, Pierre Luboshutz and Genia Nemenoff have achieved a record outstanding among duo-pianists. Making appearances and reappearances with the world's foremost orchestras, with re-engagements on many leading concert series throughout the United States, Canada and Cuba, and often highlighting the programs of the nation's major music festivals, Luboshutz and Nemenoff play an average season of around seventy performances. Renowned for personal magnetism as well as for the musicianship which Dr. Serge Koussevitzky has termed "Perfection in two-piano playing," Genia and Pierre Luboshutz were recently heard in memorable performances of the Bach C Minor and C Major Two-Piano Concertos with the Boston Symphony, Koussevitzky conducting, at the Berkshire Music Festival in Lenox, Mass., on July 15.

Vol. CXXXVI, No. 3
Whole No. 3156

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Eighth Year
September, 1947

THE MUSICAL PARADE: By the Staff

What a summer! First there were the Flying Saucers, then the good name of music, theatres and such gets dragged into Congress investigations of who was responsible for wartime contracts and why. . . . Probes may come and inquiries may go, but Art goes on forever.

Which brings us to the hard, cold fact that plans for the Big, Banner, Boom Season of 1947-8 seem to be largish, no end. Columbia Concerts recently reported they had booked 168 recitals, NCAC 85, Ray Halmans 49, W. Colston Leigh 21, Jack Adams 18, and so forth—all for the bursting New York halls. Managers report that Latin Americans are coming to U. S. in ever-larger numbers—a fact that Musical Courier, with its greatly extended coverage, has been reflecting in its reviews of the Southern, Central and Northern parts of our double-continent.

• • •

Plucky Marina Svetlova, "Met" premiere danseuse, made the third in the private plane of her friend, Boris Sergeievsky, with the latter's wife, when they flew impulsively to Paris recently—and landed safe. . . . Cara Verson, pianist of modern music, writes from Fish Creek, Wis., where she is vacationing, "Having studied the 'quarter tone piano' some years ago has its advantages, as the one I practice on here is tuned a whole tone lower than standard and often boasts three-quarter tones. . . ."

• • •

The new youthful note around Juilliard seems to include quite a lot of sartorial abandon—a "casual" approach—one visitor reports. . . . Paintings collected by Vladimir Golschmann, including Picassos and other moderns, will be exhibited early in October at Paul Rosenberg Galleries, N. Y. . . .

Title changes some films go through is something. The Nelson Eddy-Ilona Massey musical of the Great Outdoors, advertised as End of the Rainbow, now is showing on Broadway as Northwest Outpost. . . . Yorkville Branch of Manhattan Savings Bank in N. Y. supplies music on a Hammond Organ played by Rosamond Tanner, in order to make their clients feel "comfortable and relaxed," even perhaps when their balance is slightly off. . . .

James Pease, bass-baritone, while singing Plunkett at the Central City Opera House in Colorado, on July 23, utilized offstage moments to pace back and forth like any other expectant father. His new daughter was making her debut in Ocean City—and she is appropriately named Martha. . . .

• • •

Koussevitzky's birthday marked by gift to him of a century-old Hemming cello and violin of 150 years ago made by Leeb, to found the Tanglewood Instrument Collection for Berkshire Center students' use, donors being Constance Keene, pianist, and Abram Chasins, pianist-composer. . . . Gershwin, dead ten years on July 12, seems more alive than ever as to his music. . . .

• • •

Pia Tassinari, soprano wife of Ferruccio Tagliavini, rumored engaged for the "Met." . . .

Mme. Erneste Francescatti, mother of Zino, arrived in U. S. late in July; more than 60, she recently resumed a violin concert career in Europe after years. She and her late husband were the famed artist's only teachers—good ones, we should say. . . . (See photo on this page.)

Miami Beach, Fla., is giving "Pops" Concerts in Flamingo Park by Univ. of Miami Concert Orchestra, under Robert M. Crawford. . . . Elisabeth Schumann, for many seasons on faculty of Curtis Institute, has left it. . . . LeRoy Evans, Baltimore pianist, re-engaged for second season as apprentice conductor of Symphony in that city. . . .

Reno Severances: The Eugene Ormandys and the Abram Chasinses. . . . Victory Song (a horse) won a recent heat at Goshen. . . . First prize in talent contest on second Children's Day at Jones Beach, N. Y., went to Sheena Walker, aged 10, of Glasgow, singing—naturally—Loch Lomond. . . . Richard Kamperman, of Grand Rapids, Mich., past pres., Nat'l Ass'n of Piano Tuners, declared at recent Cincinnati convention of group that "nine out of ten homes have moths in their pianos." Must account for some of those funny sounds. . . .

• • •

Jackson, Tenn., has put up a monument to the hero engineer, Casey Jones, enshrined in a popular song which lauds his brave deed in racing to his death while trying to get the southbound mail train through from Memphis to Canton, Miss. Swell, but how about a marker for some of those unsung concert committee members who eat through so many courses in getting their series "over the top"?

• • •

The Collegiate Chorale, of N. Y., under Robert Shaw, will conduct a "vocal clinic" this season. Any candidates? . . .

LIKE MOTHER, LIKE SON!
Mme. Erneste Francescatti, who was the teacher of her famous son Zino, reviews his technical progress on her recent arrival in this country. (Photo by Ben Greenhaus.)

22,338 ex-servicemen and women were studying music on May 1 under the G.I. Bill, only 1.2 percent of the 1,825,000 veterans in school under the measure at that time. . . .

Gen'l Analine & Film Corp. is all excited by discovery—made in a survey—that of its 9,500 employees, 2,109 play one or more musical instruments—an accomplishment no doubt useful in taking their minds off analine. . . .

• • •

Petrillo reported refusing to "consider ending the AFM rule which forbids duplicating musical programs presented for standard band broadcasts, on FM programs, when transmitters are operated jointly with the former variety." (Sounds technical, but one may be sure it comes down in the end to a matter of money.) He also is reported—by others—to have agreed to let school bands broadcast on the air, but when questioned about Interlochen Music Camp was mysterious. . . .

• • •

The American company giving highly successful "Oklahoma!" in London, presented it before Queen Mother Mary, who received them in the drawing room behind her box and served coffee. Having appeared before Queen Elizabeth, at the Royal Theatre, Drury Lane, they automatically become "His Majesty's Players," 'tis said. . . .

The Greater Atlanta Moonlight Opera Company, Inc., season called off after five of ten scheduled performances, with reported loss of some $90,000, but hopes to reorganize company. . . . Margaret Truman sang with Hollywood Bowl Orchestra on Aug. 23, and will make her postponed concert debut in Pittsburgh, Pa., Oct. 17. . . . Report from Amsterdam has 100 members of Concertgebouw Orchestra resigning Sept. 1, because "they didn't know how much they were entitled to for last season's work," this being dependent on the orchestra's subsidy. . . .

• • •

Now that they have discovered a rich new deposit of baby dinosaur fossils in New Mexico, we wonder whether they will find there some of those musical bare-bones which questing organizations are periodically digging up. . . .

• • •

WEDDING BELLS DEPT.—Jacques Abram, concert pianist, wed to Dorothy Fox, member of Columbia Univ. faculty, in New York on Aug. 12; Toska Tolces, pianist and teacher, married in July to Dr. Gerhard Harwig, manufacturer and engineer of Lugano, Switzerland, New York and Connecticut, who is a member of the Bohemians; and Margery Anne Thul, of Jackson Heights, N. Y., linked on Aug. 2 to Kenneth Klein, genial vice-pres. of the N. Y. Town Hall and manager of its concert dept. Best wishes!

• • •

Showing that the feminine spirit has ever been dominant, the Comedy-Opera Guild of San Francisco is planning to revive Schubert's little known operetta, The Women's War (Hausliche Krieg). . . . Verna Osborne is president of a newly founded Academy of Music in that California city. . . . The enterprising Coast community also has a restaurant run by a group of painters, slogan of which is "Buy a Painting with Your Dinner." Why don't the musicians do a similar thing under the motto, "Hear a Sonata with Your Steak"?. . .

• • •

Dance Educators of America, Inc., held convention at Henry Hudson Hotel, New York, on July 27-31, at which a training school imparted the newest convolutions to the faithful. . . . Toscanini interrupted his summer holiday to lead a special concert by the NBC Symphony Orchestra Aug. 31. . . . Dr. Max Graf is revisiting Vienna, where he was long a music critic. . . . Before Lemonade Opera Company, in Greenwich Village, New York, got started, each singer "chipped in" $25, and a theatrical warehouse donated a trunk of spangles, which the girls sewed on their old evening dresses, no doubt warbling a vocalise the while! . . .

• • •

Rapsodie, enterprising little magazine of the Pro-Arte Musical Society in Cartagena, Colombia, tells a Liszt anecdote, but does not absolutely guarantee its authenticity. It seems that the virtuoso, before playing at the Royal Palace in Madrid in a command performance, was given a very severe 20-minute "briefing" by a chamberlain on the intricacies of court etiquette.

"Excuse me," the pianist interrupted, "but when shall I be presented to the Queen?"

The official was horrified. "Such a thing as the presentation of artists to Her Majesty is unknown to Spanish etiquette!"

"Exactly," Liszt rejoined. "But how can I give a concert in a house where I do not have the pleasure of knowing the ladies?"

This poser was solved by an invitation from Queen Isabella for a private presentation in the palace.

• • •

HYMN OF HOPE—DASHED

The season's just around the bend.
Summer music's got to end,
And which sonatas will they play?
Practically the same as yesterday!

EUGENE LIST and CARROLL GLENN (Mr. and Mrs. Eugene List) on the porch of the Palace Hotel, Leghorn, Italy. During their tour Mr. List was piano soloist with the Lamoureux Orchestra under Eugene Bigot in Paris, and with the Copenhagen Orchestra (two concerts) under Thomas Vensen. Miss Glenn gave violin recitals in Vienna and Goteborg and was soloist with the Paris Radio Diffusion Orchestra, Manual Rosenthal conducting. Joint recitals and concerts included six for the U. S. Army in Germany and two AFN broadcasts, two recitals at DP camps, and, in Italy, appearances with orchestra in Leghorn and Florence, and recitals in Viareggio and Trieste.

THE BUDAPEST QUARTET

in front of the Music Building, Mills College, California. L. to r., standing: Boris Kroyt, viola; Mrs. Francis H. Redewill, Musical Courier's San Francisco Bay area representative; Josef Roisman, violin; Mischa Schneider, cello; and Edgar Ortenberg, violin, seated.

ETTORE VERNA

returned from Europe on Sept. 1 with his pupils (l. to r.) Jane Frazier, coloratura soprano; Bette Dubro, mezzo-soprano; and Eva De Luca, lyric soprano, all of whom sang in opera in Italy through Mr. Verna's recommendation. Miss De Luca appeared in Boheme and Butterfly at the Teatro Lirico, Milan, where Jane Frazier was featured in Rigoletto; at the Open Air Theatre, Bologna, Miss Frazier sang Lucia and Miss Dubro was heard in Trovatore. Miss De Luca, with Tito Gobbi, sang in BBC broadcast performances from Milan and Udine.

SOUVENIRS OF THE SUMMER

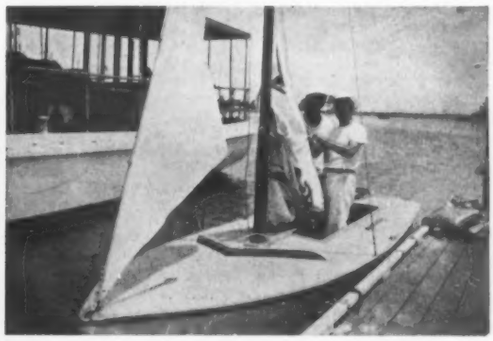
(Below)

FAR FROM THE MADDING CONCERT THRONG

Marks Levine (left), Director of the Concert Division of National Concert and Artists Corporation, spent his vacation with Marvin McDonald, noted Southern concert manager, at the latter's home in Highlands, N. C. They are shown here with Mr. McDonald's dog, "Douglas McArthur."

PRIZEWINNER AND TROPHY.

Evelyn, of Phil Spitalny's all-girl orchestra, shows Mr. Spitalny the 35 pound, 69 inch sail fish she caught at Miami Beach, Fla., for which she received a "citation" from the Mayor.



"SAILS UP"

for the races. Dr. Enzo Pascarella, president and director of the Southern California Institute of Music, is joined by his brother, Prof. Caesar Pascarella, cellist, in racing "Partenope II" in the regattas of Coronado Yacht Club, of which Dr. Pascarella is a flag member.

WILLIAM THORNER

(left), New York voice teacher, as a weekend guest of his artist-pupil, John Feeney, Irish tenor, spends some time at Long Beach. Mr. Feeney is a daily visitor at the Thorner studio.

VERA FRANCESCHI,

pianist, right, in Rome with Mme. Ottorino Respighi, General Lee and Bernardino Molinari, under whose baton Miss Franceschi played with the Italian Radio Symphony. Returning to this country in September, Miss Franceschi gives a Town Hall recital on Oct. 21, and later will play with the San Francisco Symphony under Pierre Monteux. (Publifoto.)

BERKSHIRES
Are Summer Mecca For Artists, Students

By HENRY W. LEVINGER

The late Felix Weingartner used to tell a delightful story about the origin of music. The Deity decided that Adam and Eve had foregone their right to live in Paradise and ordered his angels to take it away from the earth and transport it back to heaven. But on the journey they lost a few square miles, which dropped back on our planet, and it was on this small Elysian remnant that music originated and grew. This reporter has a strong suspicion that the angels dropped their little burden over New England—to be more precise, over the Berkshire hills—and the spot later came to be named Tanglewood.

In this melodic paradise more than 400 students spent their summer holidays again this year, from July 1 to Aug. 10—including young musicians from Europe and South America. In living together and exchanging their thoughts and experiences, they measured their own standards with those of their fellow students, and added to their other musical acquisitions the fundamental wisdom that only in tolerance and esteem of fellow workers can art achievements grow and flourish.

Berkshire Music Center's Work

The Berkshire Music Center is not a school for technical musical training but rather a place where music is studied through experience in musical performance. "What we want to give our students," Dr. Koussevitzky has said, "is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music." It was in line with this idea that the first two weeks' studies and concerts embraced the works of Bach and Mozart, respectively, and that during the Beethoven series the analysis of his work and his compositions were used extensively in the students' study schedule.

The Center unites five departments—Conducting, Orchestral and Chamber Music, Composition, Opera, Choral Singing, and Orchestral Playing. With Dr. Koussevitzky as director, a host of renowned musicians compose the teaching staff. Under their guidance the students prepared 28 concerts, composers' forums, operatic evenings and four discussion forums on musical topics. They were attended by the students, invited guests and accessible also to the Friends of the Berkshire Music Center, an organization supporting the institution financially.

Departmental Concerts

The concerts of the Department II orchestra were conducted by Dr. Koussevitzky himself, the dean of the faculty, Stanley Chapple, Leonard Bernstein and Eleazar de Carvalho, who assisted Dr. Koussevitzky in training the orchestra, and by Richard Burgin, the concertmaster of the Boston Symphony Orchestra (who also taught the orchestra class) and the students of the conducting class, Harry John Brown, Claude Franck, Irving Fine, Gerard Samuel. The orchestra (its concertmaster was Norman Caroll, who also excelled with a stunning performance of Lalo's Symphonie Espagnole) was distinguished by highest rhythmical precision, sonority and warmth of tone, which made it equal to many of the acknowledged big orchestras of this country. The repertoire ranged from the classics to contemporaries, with Barber's Essays I and II for orchestra, Copland's Quiet City and Appalachian Spring, Hanson's Serenade for flute, harp and strings, and Gould's Spirituals representing American music.

Chamber Music Events

Of particular interest were the chamber music concerts by students of the Orchestra Department under the direction of William Primrose. At the second concert they performed Bach's Musical Offering, this event coinciding with the pre-festival Bach Concert of the Boston Symphony. Enlightening analytic remarks by Julius Herford preceded the performance. During the week devoted to Mozart a program of chamber music of this master was given. A third event offered contemporary works by Hindemith, Poulenc, and Vaughan Williams. David Diamond's Third Quartet was the moving centerpiece of another evening. Schoenberg's Kammersymphony, conducted with convincing command by Eleazar de Carvalho, closed the last program, which also delighted with a performance of Ravel's String Quartet.

The Junior Orchestra also put in an excellent showing, frequently providing the orchestral accompaniment to choral numbers, sung by the choral class. This department under the guidance of Hugh Ross and Robert Shaw offered among other works a first hearing of David Diamond's Young Joseph, for women's chorus and strings, Copland's In the Beginning and Beethoven's Choral Fantasia, with William Jonson as the splendid piano soloist. Britten's A Ceremony of Carols and solos by Robert Farr was one of the remarkable showings by the small chorus, as was Schubert's Mass in G, Bach's motet No. 1 and a group of Spirituals—of which Dry Bones (arranged by Livingston Gearhart) was especially appreciated.

FINALE OF ACT I OF MOZART'S IDOMENEO
presented for the first time in America on Aug. 4 and 6 at the Berkshire Music Center. (Photo by H. S. Babbitt, Jr.)

PRE-PERFORMANCE CONFERENCE
between Dr. Serge Koussevitzky and the 19-year-old pianist Jacob Lateiner, whom the conductor chose to play the Beethoven "Emperor" Concerto with the Boston Symphony at Tanglewood on Aug. 2 during the Beethoven Festival. Mr. Lateiner was born in Cuba of Polish parents, and studied at the Curtis Institute with Elizabeth Vengerova. (Photo by Babbitt, Pittsfield, Mass.)

Composers' Forum

Of great impact were the programs of the Composers' Forum. Sixteen young composers had gathered to work under the guidance of Aaron Copland and Arthur Honegger. When the latter fell ill, Samuel Barber took over his assignment.

In five programs we were acquainted with some works of great interest and promise. Though the compositions reflected many different styles and personalities, they all had in common sincerity. Composers who wrote the music came from many different surroundings and schools but in their music they genuinely expressed the trend of our time in all its diversity and various shades. Piano works were heard by Jacques Fitzer (Oklahoma), Thomas Beversdorf (Texas), Ruth Shaw Wylie (Missouri), Jean Miller (Colorado), Carlos Riesco (Chile), chamber music for various combinations by Thomas Beversdorf (Texas), John Freeman (New York), Gordon Playman (Minnesota), Knut Nysted (Norway), Howard Stephen Shanet (New York), Hector Tosar (Uraguay), Russel Smith (Virginia), Charles Schiff (New York), Sidney Cox (New Hampshire), Leon Rickles (Penna.), Douglas Townsend (New York).

Four short pieces for two pianos by Daniel Pinkham (Massachusetts) aroused the listeners' interest, as did his three Motets for Women's voices and Continuo and his songs. Other excellent songs were contributed by Jean Wilson Miller (Colorado), William Flanagan (Michigan), Jan Novak (Czechoslovakia) and Ned Rorem (New York). Part of the works were written during the Tanglewood session, showing the inspiring effect of the musical environment.

Mozart's Idomeneo Premiered

Parallel with these activities went those of the Opera Department. With the indefatigable Boris Goldovsky as its head and Frederic Cohen, Richard Rychtarik and Felix Wolfes assisting, a three-hour daily class trained the students in the musical and dramatic realization of scenes from standard operas. These were shown to the public in five operatic recitals.

The most ambitious undertaking of the opera department was the first American presentation of Mozart's Idomeneo, a favorite work of the composer who reputedly placed it next to his most esteemed opera, Don Juan, in his affection. And rightly so. The score reaches far beyond Mozart into the musical future. Brahmsian intervals and modulations amaze the ears in the beautiful second act quartet, something akin to Verdi's *melos* and dramatic power emanate from the choral scenes in Act II and III. Never did Mozart write more dramatic music than in Elettra's scenes or the recitatives or Idomeneo's prayer.

With deepest gratitude to Dr. Koussevitzky, who made the performance possible, great admiration must go to Boris Goldovsky, who adapted the work faithfully. He followed the original, but imbued it with a topical meaning (Man can't cheat Nature—*vide* the Atom! Young people not compromised by broken pledges should reign), moving and enlightening at the same time. He also conducted and staged the performance, in which Joseph Laderoute (title role), Ann Bollinger and Dorothy Dawson respectively (Idamantes), Nancy Trikey (Ilia), Paula Lenchner (Elletra) Frank Guarrera (Arbace), Robert Holland (Second Priest), Adele Addison and Mildred Mueller (two Cretan Maidens), Robert Holland and Edward Ansara (two Trojan Prisoners), Edward Ansara (Voice of the Oracle) won highest honors.

Much was added by the imaginative *décors* of Richard Rychtarik and the colorful costumes of Leo van Witsen. Frederic Cohen shared importantly in staging the opera, and Elsa Kahl was responsible for the tasteful dance arrangements. This year also, for the first time, the opera department boasted its own opera orchestra, which played for these performances and participated in opera recitals. The two performances and the public dress rehearsal of Idomeneo met with the enthusiastic approval of a delighted audience.

Honegger Symphony Heard

The festival itself opened on July 24 in the Shed, with all of its 6,000 seats sold, and an overflow audience on the lawn. Serge Koussevitzky conducted. The program presented the first American performance of Honegger's Symphony for Strings, which—written in 1941 during the occupation of Paris—depicts movingly the prevailing atmosphere of despair and sorrow, but also the unconquerable spirit to survive. A masterly performance helped the work to a rousing success. With Debussy's The Sea and Brahms' Second Symphony the evening was a triumph for conductor and orchestra.

On July 26 the program, also con-

ducted by Dr. Koussevitzky, opened with Barber's Overture, The School for Scandal, which brought the composer an ovation. Aaron Copland had to bow, too, from the stage after the monumental performance of his Third Symphony. The concert closed with Berlioz' Harold in Italy with the incomparable William Primrose playing the viola solo.

The concert on July 27 brought an innovation. For the first time in the history of the Berkshire Festival Dr. Koussevitzky yielded the conductor's desk. Leonard Bernstein, himself a former student at Tanglewood, conducted Mozart's Overture to The Magic Flute, a stunning and exhilarating performance of Stravinsky's Le Sacre du Printemps and Schubert's Symphony in C major. To Bernstein, Stravinsky's musical idiom is as a native tongue, giving his interpretation the earmarks of authenticity.

"Music for All"

P. T. Barnum himself could hardly have produced a greater spectacle than that which was witnessed by 7,000 on July 29. Picnicking families from far and near came to behold what had been well-publicized variously as "Music for All," "New Horizons in Music," and "The March of Musical Fidelity." As it turned out, the program, which concluded with a zesty rendition of Sousa's most famous march, might more aptly have been labelled "RCA Victor Forever."

Climaxing many years of cooperation between Dr. Koussevitzky's Boston Symphony and RCA, the afternoon's events included a tea in Tanglewood's formal gardens, where all who so desired could observe themselves and their friends being televised. In the early evening Tanglewood's Theatre was the scene of a program of movies showing the extensive use of "good" music in the international cinema today. The excerpts ranged from Mickey Mouse to Walton's Henry V.

The main event of the day took place in the vast Music Shed. Dr. Koussevitzky led the orchestra through a musical program which grew more and more grandiose and climaxed in a flare of pageantry. The first portion was broadcast and featured a young Palestinian artist, Ella Goldstein, in Tchaikovsky's First Piano Concerto. Miss Goldstein showed a brilliant technique and won a great ovation from all. Part Two of the concert changed the members of the audience into actors in MGM's forthcoming short, The Story of Tanglewood. Kleig lights shone down and cameras ground away, as the orchestra played Berlioz's Roman Carnival Overture.

Part three was Victor's act entirely. While a monitor traced the history of the phonographic development achieved by this firm, the climax came with the unveiling of the latest model. The Boston Symphony played Beethoven's Egmont Overture, in the midst of which Dr. Koussevitzky motioned the orchestra to cease playing, giving the cue to the new instrument to take over. The sounds emanating from it made one completely forget the technical device from which they stemmed.

Beethoven Cycle

The concerts on July 31, Aug. 2, 3, and 5, again conducted by Koussevitzky, were devoted to Beethoven. The nine Symphonies were played in addition to the "Emperor" Concerto and the Piano Concerto No. 4. Koussevitzky's Beethoven is Beethoven by Koussevitzky. But the convincing personality of the master-conductor makes most plausible all the very personal and unorthodox nuances which distinguish his reading. His interpretations of the Fifth, Seventh and Ninth Symphonies reached peaks of introspection rarely encountered. Jacob Lateiner was soloist in the "Emperor," showing great promise in his sincere performance of the brilliant work. Joseph Battista, soloist in the Fourth Piano Concerto, played with delicate sensitivity and poetic feeling. Both soloists were cordially celebrated. The solo quartet in the Ninth Symphony was entrusted to Frances Yeend, Eunice Alberts, David Loyd and James Pease. Miss Yeend's fine voice was heard well. Of special impressiveness was the chorus, trained by Robert Shaw, head of the choral department of the Center. The performance was greeted by a capacity audience with endless enthusiasm.

The closing cycle again saw Leonard Bernstein on the conductor's stand, when on Aug. 7 he led the Boston Symphony in Haydn's Symphony in B flat, No. 102, Hindemith's Violin Concerto with the superb Ruth Posselt as soloist, and a poetic and dramatic reading of Schumann's Symphony No. 2 in C major.

On Aug. 9, Shaw conducted a choral program consisting of Bach's Cantata No. 50, Stravinsky's Symphony of Psalms and Mozart's Requiem, in which the same soloists formed the solo quartet. The suggestive personality of Shaw was never more evident than at this inspiring event, which caused the audience to give to all participants a standing ovation.

Koussevitzky took the stand again for the closing concert on Aug. 10, conducting Martinu's Concerto Grosso for Chamber Orchestra with two pianos, splendidly executed by Lukas Foss and Bernard Zighera, Ravel's Pavane pour une Infante defunte and Bolero. He closed the program with Tchaikovsky's Fourth Symphony in a blaze of glory.

Stravinsky List Led by Bernstein

Members of the Boston Symphony Orchestra conducted by Bernstein united for an all-Stravinsky program given at the Chamber Music Hall on July 30. The Octet for Wind Instruments, and the Histoire du Soldat music were the orchestral offerings, in which players and conductor excelled. The Duo Concertante, played most impressively by Richard Burgin (violin) and Irving Fine (piano) represented the later period of Stravinsky's *oeuvre*. These exemplary performances reiterated the paramount importance of Stravinsky in contemporary music.

Opening Bach-Mozart Chamber Lists at Tanglewood

BOSTON.—Offering a study in contrast to the Boston Symphony programs yet to come at the Berkshire Festival, Serge Koussevitzky opened the events at Tanglewood with two chamber orchestra programs. The first, on July 13 and repeated July 15, listed music by Bach; the second, July 20 and 22, was devoted to Mozart.

The Bach program included the Suite No. 1; the Brandenburg Concertos Nos. 1 and 6; and two concertos for two pianos with strings, in C minor and C major. The soloists were Pierre Luboshutz and Genia Nemenoff, who gained an ovation from the hearers as, indeed, did conductor and men. All performances were striking in many respects. On the debit side were excessive concluding ritardandos and over-stridency in the strings particularly during accompanying chords in the Piano Concertos. The Mozart list comprised the Serenade for B flat for Winds; the Divertimento in B flat for Strings and Two Horns; the early Symphony No. 26; and the "Jupiter," No. 41. This juxtaposition of the product of Mozart's late teens with the result of his mature genius was a particularly happy thought. Excepting a few blunders on the part of the orchestra, all the readings were clear-cut and well-modulated. J. W.

Koussevitzky Weds His Secretary

Serge Koussevitzky wed Olga Naumoff, his secretary for 18 years and the niece of his late wife, on Aug. 15. This was revealed when the conductor and his bride sailed for Europe on the Queen Elizabeth on the following Saturday. The ceremony was performed at the conductor's estate in Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church-on-the-Hill in that community. During the double ring ceremony the couple stood in front of a portrait of Koussevitzky playing the double bass. The two witnesses, among ten persons present, were Mr. and Mrs. Richard Burgin, the former the assistant conductor of the Boston Symphony.

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Stadium and Dell Summer Programs Draw Throngs

With Alexander Smallens conducting, Eugene Istomin playing the "Emperor" Concerto and Joseph Fuchs in a masterly rendition of the Tchaikovsky Violin Concerto, the final Stadium concert, Aug. 10, brought the 30th series to a memorable conclusion. For music-lovers and the admiring general public alike it was an evening of musical magnificence. The twenty-one-year pianist, Istomin, who balances brilliant technique and poetic tone with equal facility, mastered the varying demands of the Beethoven and Ravel scores with marked skill. Superb playing by Mr. Fuchs was the factor which raised this program to the peak of distinction. His work was expressive, perfect in style and delivery with exquisite nuances in quality and interpretation. Orchestral numbers were the Overture to Mozart's Marriage of Figaro and the Tchaikovsky 1812 Overture.

Templeton and Schwieger

The sixth week of the concerts' season opened on July 21 with a concert featuring Alec Templeton, pianist, and Hans Schwieger as conductor. Only the first half of the program was performed, rain setting in during intermission. The second half, with Mr. Templeton's improvisations, was postponed for the concert on the 22nd, when he graciously agreed to appear again.

Schwieger opened the bill with a straightforward reading of Dvorak's "New World" Symphony. His clear beat was followed faithfully by the orchestra, with the result that the reading had great precision. Mr. Templeton played his own Concerto Lyrico. The work is in one movement of improvisational character, romantic and, though not too distinguished musically, a good vehicle for Templeton's very personal style. An appreciative audience celebrated soloist and orchestra.

His Impressions and Improvisations were part of the program of July 22. His sensitive, velvety touch instilled real poetic feeling into the Empress of the Pagoda from Ravel's Mother Goose and Clair de lune by Debussy. After playing his own impressions of his grandfather's clock, he sailed into his famous parodies—Mozart Matriculates, Variations in the fashion of various composers on the theme of Beethoven's Moonlight Sonata, given to him by the audience, his short version of Wagner's Ring and many more.

Schwieger and the orchestra played a colorful version of Scheherazade by Rimsky-Korsakoff, opening the concert with Kabalevsky's Colas Breugnon Overture, adding Shostakovitch's Suite from The Golden Age, and Tchaikovsky's Marche Slave.

Stell Andersen Soloist

Stell Andersen was the featured soloist in the July 23 concert. Her playing of the Grieg Piano Concerto was distinguished by the sincerity with which she approached the emotional and lyric intimacy of this popular piece. She won warm applause from the 7,000 listeners. Schwieger opened the program with a passionate reading of Strauss' Don Juan, closing it with a convincing interpretation of Sibelius' Second Symphony.

Traubel in Wagner Excerpts

July 25 brought Helen Traubel as soloist in the Stadium concert with the Philharmonic orchestra conducted by Hans Schwieger. Miss Traubel's selections included the Liebestod, from Tristan und Isolde, the Immolation Scene from Goetterdaemmerung with several added numbers, Beethoven's Drums Loudly Beating, Bruennhilde's Cry and a portion of the Sieglinde music from Die Walkuere. These were delivered with distinguished style and the sumptuous beauty of tone inherent in the soprano's notable voice. Her customarily smooth line and her forte passages suffered at times from the vagaries of the amplification system but the generally good impression stabilized as the program progressed.

SOLOISTS AND GUEST CONDUCTOR AT ROBIN HOOD DELL.

Left to right, Leonne Hall, soprano soloist; Sigmund Romberg, guest conductor; Esther Borja, contralto soloist, and Gene Marvey, tenor soloist. (Photo Associates.)

Vociferous applause greeted the singer and the electrifying playing of the instrumentalists under the exceptional direction of Mr. Schwieger. Heard in the orchestral list were A Siegfried Idyll, Overture and Bacchanale from Tannhaeuser, and the Preludes to Acts I and II of Lohengrin.

Herrmann and Kapell

Bernard Herrmann led the first of his series of three concerts on July 28, with William Kapell, brilliant young pianist, as soloist in the Rachmaninoff Second Concerto. The rest of the program included Purcell's Chaconne and Ralph Vaughan Williams' A London Symphony. The Philharmonic, rarely at its best during its Stadium season, played along true to form. Mr. Herrmann did not on this occasion prove an inspired conductor. Mr. Kapell, one of the best of the young American pianists, turned in as clean a performance as was possible considering the support with which he had to deal. Two encores were demanded by an enthusiastic audience.

The New York premiere of Bernard Herrmann's suite, Welles Raises Kane, was the feature of the July 29 concert under the composer's direction. The work, an arrangement of themes which he wrote for the picture Citizen Kane made by Orson Welles, is meant to be a musical portrait of the chief figure in that film. Its various sections are descriptive and smoothly written, and the audience received it warmly. The balance of the program was made up of Schubert's Rosamunde Overture, Mendelssohn's "Scotch" Symphony, Delius' Walk to Paradise Garden and Smetana's The Moldau.

Rockmore and Warburg Soloists

Clara Rockmore, playing Anis Fuleihan's Concerto for Theremin and Orchestra, written especially for her, and Gerald Warburg, cellist, featured in Bloch's Schelomo, were the soloists of July 30, again under Herrmann. Miss Rockmore displayed mastery of her novel instrument and performed with sensitivity and discerning musicianship. Authoritative playing and generally felicitous tone marked Mr. Warburg's offering.

Richard Korn and Sidney Foster

A young American conductor, Richard Korn, former assistant conductor of the National Orchestral Association and a Coast Guard lieutenant in the war, made his Stadium debut on July 31. He showed his gifts, which were considerable and of great promise, in the Prelude to Die Meistersinger of Wagner, the Brahms First Symphony and the first Stadium hearing of Lamar Stringfield's colorful Legend of John Henry. The soloist was Sidney Foster, pianist, who won much applause for his playing of the Tchaikovsky Concerto. He added three encores.

(Continued on following page)

STADIUM PROTAGONISTS.

Bernard Herrmann, guest conductor, and Gerald Warburg, cellist, at work on Bloch's Schelomo, which they performed on July 30. (Photo by Ben Greenhaus.)

Music at Dell

PHILADELPHIA.—The 18th season of Robin Hood Dell outdoor concerts came to a close on Aug. 10. As in former years the series lasted seven weeks and offered 28 programs. The total attendance reached 179,000.

The management attributes some reduced audiences to unfavorable weather. The season witnessed nine postponements, and many concerts took place under cloudy skies or on evenings when things looked threatening. The Dell also did not have a pre-season subscription sale equal to that of last summer despite the fact that prices were approximately the same. The deficit, on which a report will be made later, following the annual audit, is likely to be larger than for some seasons past, but is partially covered by the sustaining fund created by the Friends of Robin Hood Dell through contributions.

Musically and artistically the season is viewed as a great success. Of the 28 programs given, 20 were under the leadership of Dimitri Mitropoulos, here for his third summer as artistic director and chief conductor. The Greek-American maestro again demonstrated that he is an outstanding master of his art and he bowed to many ovations. The season's guest-conductors and the number of concerts they directed were: Vladimir Golschmann, 2, July 15 and 16; Morton Gould, 2, June 26 and July 31; Sigmund Romberg, 1, July 18; Daniel Saidenberg, 1, July 24; Robert Zeller, 1, August 4 and Yves Chardon, 1, July 20. Mr. Chardon, assistant conductor to Mitropoulos with the Minneapolis Symphony, was at the Dell in like capacity this year. The Robin Hood Dell Orchestra (made up mostly of regular Philadelphia Orchestra players) is to be credited with splendid accomplishments in tone, ensemble, and spirit.

Some Program Highlights

Perhaps the most remembered highlight was a magnificent performance (in concert form) of Puccini's Madama Butterfly on July 10, with Mitropoulos on the podium; the full Dell orchestra, and Eleanor Steber, Metropolitan Opera soprano, superb as interpreter of the title role. The other principal parts also engaged Metropolitan Opera singers—Felix Knight, John Brownlee and Thelma Altman. Completing the cast were Lester Englander, Duane Crossley, Roy Wilde and Jean Herman. Choral passages enlisted the Robin Hood Dell Chorus, Walter Baker, director. The audience numbered 14,000.

The largest crowd of the season—16,000—hailed Alec Templeton as soloist on July 24. An audience of nearly 11,000 cheered Zino Francescatti for his brilliant performances of violin concertos by Paganini and Tchaikovsky on Aug. 6 and audiences of 12,000 turned out for Lauritz Melchior on June 26 and Sigmund Romberg on July 18. As vocal soloists Romberg had Esther Borja, Cuban contralto; Leonne Hall, soprano, and Gene Marvey, tenor. A ballet evening featuring the Markova-Dolin Dance Ensemble attracted 10,000 on August 4.

Other Solo Contributions

The season's other soloists included: Marian Anderson (at the opening event on June 23) in Verdi and Donizetti arias and spirituals; Sherman Frank, pianist, in Grieg's A minor Concerto, June 25; Zadel Skolovsky, pianist, in Tchaikovsky's B flat minor Concerto, June 30; Marcel Hubert, cellist, in Saint-Saens' A minor Concerto, July 1; Joseph Szigeti in violin Concertos by Mendelssohn and Brahms, July 8; Constance Keene, pianist, in Rachmaninoff's C minor Concerto, June 9; Nathan Goldstein, violinist, in Sibelius' Concerto, July 11; Jan Peerce in arias by Verdi and Flotow and numbers in lighter vein, July 15; Albert Brusilow, violinist, in Lalo's Symphonie Espagnole, July 16; Helen Traubel in an all-Wagner bill, July 22; Marilyn Cotlow, soprano, in Zerbinetta's aria from Richard Strauss' Ariadne auf Naxos and other songs, July 23; Whittemore and Lowe, duo-pianists, in works by Karl Philipp Emanuel Bach and Liszt-Pattison, July 28; Thomas Brockman, pianist, in Concertos by Mendelssohn and Prokofieff, July 29; Nan Merriman, mezzo-soprano, in songs by various American composers as soloist on an all-American program conducted by Morton Gould on July 31.

The season's orchestral fare was drawn largely from the standard repertoire with an admixture of contemporary works and pieces of lighter character. Shostakovich's Ninth Symphony had its first Philadelphia performance under Mitropoulos' direction and other symphonies included: Beethoven's Nos. 1, 2, 4, 5, 6, 7 and 8; Brahms' First and Fourth; Franck's; Haydn's No. 88, in G; Mozart's No. 40, in G minor; Prokofieff's Fifth; Rachmaninoff's Second; Schumann's Third and Fourth; Sibelius' Second, and Tchaikovsky's Nos. 4, 5 and 6.

American composers represented during the series were: Aaron Copland, Morton Gould, Samuel Barber, George Gershwin, Richard Rodgers, William Schuman. Others were Jerome Kern, Victor Herbert, Sigmund Romberg, Vincent Youmans, and others of popular variety.

Among provocative novelties was Ernst Krenek's Third Piano Concerto, given its Philadelphia premiere on July 3 with Mitropoulos in the dual role of soloist and conductor.

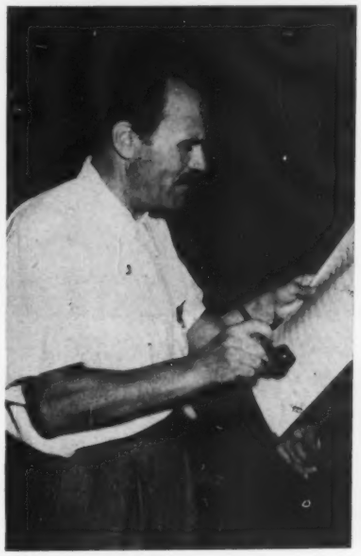
CARMEL-BY-THE-SEA ATTRACTS BACH LOVERS

By DORA HAGEMEYER

Carmel-by-the-Sea, Calif.

The tenth annual Bach Festival, held on July 21-27 inclusive, in this little pine-clad seaside village, achieved a standard of excellence greater than ever before. Under the baton of Gastone Usigli, the gifted Bach interpreter and conductor, the orchestra of 45 members and the chorus of 70 gave six consecutive concerts to capacity audiences and were received with tremendous enthusiasm. Visitors from all over the nation were present and several hundreds were turned away because of lack of seating capacity. Dene Denny and Hazel Watrous, founders and producers of the festival, are to be complimented for establishing and carrying on this fine musical event with unfailing devotion, taste, and efficiency.

Although the four welcoming trombones playing from the high window of the auditorium were absent this year, the opening night was an occasion of dignity and beauty. Usigli, who conducted the festival for the seventh time, raised his baton for the Brandenburg Concerto No. 1 and began the series with a performance memorable for its vitality and finish. In the principal horn part Wendell Hoss gave a thrilling exhibition of his ease and power, with Jack Laing, in the second chair, an able second.



GASTONE USIGLI, conductor of the Carmel Festival, directs his forces at a rehearsal.

Bach and Others

All six Brandenburg Concertos were played this year and they were unanimously proclaimed as perhaps the outstanding event of the festival. Throughout this beautifully rendered sequence, Nannette Levi, California honor pupil of the Juilliard Graduate School under Louis Persinger, proved herself a violinist of pronounced powers. In the Mozart Concerto in D major, given on the Thursday night program, she played with such fire and brilliance that she was recalled time after time by the applause.

In the second Brandenburg, the specially-built Bach trumpet, masterfully played by Gabriel Bartold, was a novelty. It was designed and made by Vincent Bach of New York.

Beethoven and Madrigals

The highlights of the Tuesday concert were the Concerto No. 1 in C major by Beethoven, magnificently played by Maxim Schapiro, and the beautiful madrigals arranged by Gastone Usigli and sung by Margaret Christman, Doris Kromann, sopranos; Muriel Rogers, contralto; Thomas Clark, tenor, and Mackey Swan, bass.

Eula Beal in her singing of the cantata for contralto, Strike, Thou Hour, received one of the great ovations of the festival. Miss Beal, with Blythe Taylor Burns, the distinguished soprano; Russell Horton, tenor, who made his sixth appearance in the Carmel Festival; and William Vennard, bass, made the vocal quartet in the B minor Mass.

Outstanding among the instrumentalists was Alix Young Maruchess, whose viola on Monday night and viola d'amore on the Tuesday program held the audience spellbound with their deep, enchanting sounds.

Wednesday and Friday were given over to the organ recitals by Irene Robertson in All Saints Church. This fine organist played Bach with true understanding and insight.

Choral Contribution Impresses

The full chorus, whose scope and volume was so ably directed by Usigli, gave a foretaste of their power in the cantata No. 140, Sleepers, Wake, in the opening program. But their supreme, culminating glory was in the great Mass in B minor, sung on Sunday afternoon and evening. Though still given with cuts, the Mass closed the festival with transcendent drama and beauty. The masterful yet sensitive directing of Usigli made this an unforgettable experience, though the whole week was full of moments of supreme beauty to linger over in retrospect for a long time to come.

AT THE CARMEL BACH FESTIVAL. Left to right, Russell Horton, tenor, Dene Denny and Hazel Watrous, founders and producing managers of the California series.

In addition to the soloists mentioned above, there also appeared in the festival: George Houle, oboe; Noel Sullivan, bass; Doris Kromann, soprano; Stephanie Shehatovich, pianist; Elladean Foster and Yolanda Picucci, flutes; William Harry, cello; Samuel Singer, Charles Lorton, violas; Charles Fulkerson, pianist; Ralph Watilo, Eleanor Scott, oboes; William Watilo, bassoon.

The full program included the following works—by Bach unless otherwise stated: six Brandenburg Concertos; Concerto in B minor for viola and orchestra, Handel; Cantata No. 140, Sleepers, Wake; Sento Nel Core, Scarlatti, and Quel Nouveau Ciel, Gluck; Concerto for viola d'amore, Stamitz; English and Italian Madrigals; Concerto 1 in C major for piano and orchestra; Fantasy in C minor, Toccata and Fugue, C minor, for piano; Cantata, Strike, Thou Hour, for contralto voice; Concerto in D major, No. IV, for violin and orchestra, Mozart; Concerto in C major for three pianos and orchestra; the B minor Mass.

Carmel-by-the-Sea, the little village among the pines, encircled by the blue of the Pacific and ringed with white sand, may well become a national shrine of music by reason of these yearly festivals. It is perhaps not too much to predict that as the years go by, music-lovers from all over the world will turn Carmel-wards in July to hear the immortal music of Bach played and sung in a setting of unique natural beauty and peace.

Stadium Finale

(Continued from preceding page)

Francescatti in Beethoven List

Zino Francescatti, back from a South American tour, played the Beethoven Violin Concerto in a program of works by that composer, under Smallens, on Aug. 4. He gave the noble work great exactness of technique, beauty of sound and musical logic—a combination that held his audience deeply absorbed. Cheers rewarded his playing of the first movement, and the Larghetto was particularly rewarding, despite the fact that his version was not one of the utmost depth of feeling. As encores he played works of Kreisler and Wieniawski. The orchestra contributed the Prometheus Overture and the Fifth Symphony. An audience of some 12,000 was enthusiastic.

Ballet Evenings

The season's lone ballet attraction—Alicia Markova and Anton Dolin and their ensemble—on the nights of Aug. 6 and 7, got off on a note of macabre excitement when Mrs. Minnie Guggenheimer announced to the packed Stadium over the loudspeaker that Dolin had fractured a toe but would go on. This he did, although of necessity modifying and omitting here and there.

The dances comprised series to Tchaikovsky's Nutcracker Suite, Chopiniana, and, after intermission, Divertissement, five numbers to Tchaikovsky, Rimsky-Korsakov and Saint-Saens music; all of which added up to an evening of visual appeal and graceful dancing, with no scenarios or psychological messages.

Most appreciated highlights included Bettina Rosay's spectacular solo in the Black Swan episode of Divertissement; Dolin's Hymn to the Sun interpretation; and Markova's exquisite Dying Swan, danced with her characteristic fluent grace and delicacy of motion. Besides Miss Rosay, the supporting cast included Albia Kavan, Carol Nelson, Rosika Sabo, David Thimar, Rex Cooper, Royes Fernandez, Wallace Seibert, George Reich. The orchestral conductor was Robert Zeller, who, besides accompanying the dances, gave the opening number, his own symphonic arrangement of excerpts from Strauss' Der Rosenkavalier.

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THE CHOIR CORNER

By LEON CARSON

A Step Along the Way

September is the time for resumption of activity in church life all over the country. Perhaps the summer lull has provided sufficient time for good resolutions, fresh ideas and renewed ambitions on the parts of returning organists and choirmasters. It is hoped so, for the field of sacred music, like that of all other fields, can be increased in scope, quality and in unity.

Our hope is for more of it all—for improved and more uniform oratorio performances and skilled performers, a more consistent rate of remuneration for the church musician, a saner regard by the choirmaster for the value of the young singer's voice and its durability, and a new sense of perspective on the parts of our contemporary composers of sacred music, one that will envision the true depth of the scriptural text, together with the musical ability and sincerity so to make his music that it will not only vitalize words into beautiful sounds, but will be solidly ecclesiastical in its concept. The plain, simple purpose of sacred music—either vocal or instrumental—is not to leave the worshipper puzzled and indifferent to this important phase of the service because of his inability to comprehend the products of over-technicized composers, but to add to the spoken word a heart-warming emotional strength that is understandable to the man in the pew. The clever, open-minded choir leader will know how to strike the correct balance of repertoire.

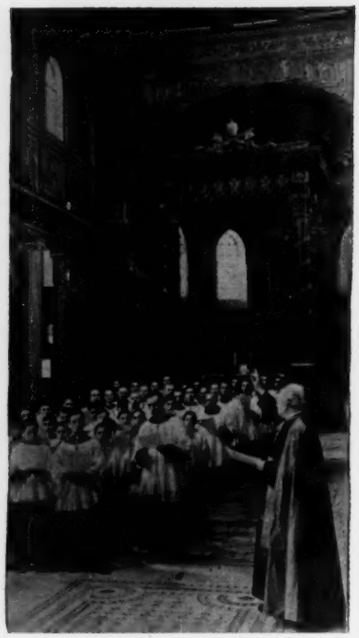
Sacred music in America is far on the road to its goal of religious helpfulness and enhancement; there still remains much work to be done by all participants, through the foregoing channels.

Roman Singers Bow

The Roman Singers of Sacred Music, also known as the Vatican Singers, made their first formal appearance before an American audience on their United States-Canadian tour, at the Polo Grounds, New York, on Aug. 2. The members of this vocal group had been carefully chosen from the choirs of the four historic churches within the walls of the Papal City. They brought from the old world a store of sacred music of high order. An audience of something less than 10,000 people was present and gave the visitors a warm welcome. A large amount of advance publicity had been given to this tour and in general the results were on a par with the forecasts.

Unfortunately a sports arena does not provide an ideal setting for the sensitive singing of serious music; the Polo Grounds, with its extraneous and distracting noises is no exception. Despite amplification and a favorable breeze, much of the fineness of these commendable vocal renderings was lost in the vast amphitheatre. The heavy bass and tenor sections functioned solidly, but the thin high soprano voices of the younger singers appeared to be devitalized by the surrounding openness and the night air. At times they became something of a shadowy background of the ensemble effectiveness. Then too, the choir was placed too far afield.

Opening with an understandable rendition of The Star Spangled Banner and a vocal salute to President Truman, Cardinal Spellman and the people of this country, the choir settled down to a series of compositions by Palestrina, Vittoria, Viadana and Refice. After a brief pause and again a later intermission the balance of the program



THE ROMAN SINGERS OF SACRED MUSIC

are now touring the United States and Canada under the direction of Msgr. Licinio Refice.

was devoted to six outstanding compositions of the Rt. Rev. Msgr. Refice, Director Capella Pontificia della Patriarcale Basilica Santa Maria Maggiore, the choir's distinguished leader. The Palestrina Regina Coeli was well sung and proved a favorite, contrasting effectively with the Tenebrae Factae Sunt and the Gaudent in Coelis of Vittoria. One wished, however, for more of the Palestrina music. In Felice's Salve, Sancte Pater, a tenor voice of unusually fine texture was heard in the solo. Here as in other selections the entire bass and tenor sections contributed heavily to the success of the renditions.

The programmed compositions of Monsignor Refice's own music revealed him as an accomplished and skilled musician with an unlimited command of technical knowledge. His works, while at times conventional, are melodic in the homophonic style, well written for choral use and above all ecclesiastical in feeling. The Messa Italica, a requiem for the dead of the late war, contains many appealing, scholarly passages full of warmth, color and moods appropriate for the textual subject.

The assisting organist, Maestro Ferruccio Vignanelli, comes to America with a high reputation for his art, although the electric organ used on this occasion was heard but faintly and irregularly, making impossible a comprehensive review of his well known talents.

Pius X School of Liturgical Music

The one-hundred-year-old Manhattanville College of the Sacred Heart located in a beautifully shaded spot on St. Nicholas Heights is a mecca every summer for hundreds of students of liturgical music, organists, teachers and choir directors. The Pius X School is the magnet that draws them to this institution, having become famous for its teaching of the music of the church as it was originally intended to be sung.

This year's session, the largest to date, closed on Aug. 8 with Solemn Vespers and Benediction presided over by Bishop Joseph P. Donahue. The student body, most of whom took part in the singing of the Solemn Mass each week as well as the Vespers, was drawn from approximately 40 religious orders from all over the country and also included many professional organists and choirmasters. It is interesting to note that the main purpose of the school is to teach Gregorian Chant according to the Solesmes Method as it was revived and developed by Pius X.

The Benediction following the Vespers illustrated the Polyphony which is another major interest of the school. Under the direction of Robert Hufstader, for years a member of the Pius X faculty, the group sang Josquin des Pres' Ave Verum, Anerio's Ave Maris Stella and a Tantum Ergo by Lassus.

Mother A. Cohalan, R.S.G., is the graciously energetic director of the Pius X School of Liturgical Music.

Choir Notes

The Plymouth Choir (Plymouth Church of the Pilgrims, Brooklyn) Henry Pfohl director, announces its 16th season beginning Sept. 11. In addition to its usual church service singing, important plans have been laid for performances of the Messiah, Elijah, Crucifixion and an elaborate Christmas Carol service. Thomas H. Needham, organist and assistant director, has conducted sight-reading classes this summer, and they will be continued after the choir season begins. Auditions for choir membership are held this month and by special arrangement throughout the season.

Interesting Hymn Sing services were held during August at Grace Church, New York, on Wednesday evenings. Stories of the hymns were given by Richard E. McEvoy, rector of St. Mark's-in-the-Bouwerie. The singing was led by a choir of mixed voices under the direction of T. D. Alexander.

The late Pietro Yon's Mass in Honor of the Little Flower was sung at St. Patrick's Cathedral, New York, on Aug. 10; Serafino Bogatto directed.

The Metropolitan New Jersey Chapter of the A.G.O. recently honored Dr. Roberta Bitgood, former dean of the chapter, at Westminster Church, Bloomfield, N. J., with a dinner and musical program. Dr. Bitgood, who for the past 15 years has served as minister of music at Westminster Church, assumes her new duties in the fall as director of music at the Lutheran Church of the Holy Trinity in Buffalo.

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MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

DID JESUS STAY WITH GRIEF AND SORROW, by C. Marvin Fewell. The H. W. Gray Co., Inc., New York (agents for Novello & Co., London). 16c.

A simple but well arranged anthem, with text by the composer, for 4-part mixed voices; accompaniment ad lib. Quiet and tuneful harmonization with easy vocal tessitura for all parts; expressive text. Can be used by quartet or chorus. Suitable for Communion, general or Lenten services. 6 pages long.

WE PRAISE THEE, by Igor Buketoff. G. Schirmer, Inc., New York. 15c.

A short three-page slow-moving anthem in A minor for full 4-part chorus of mixed voices, with text translated from the Russian by the composer. To be sung a cappella, with accompaniment for rehearsal only. The harmonization has something of a modernistic idiom throughout, with the employment of considerable dissonance. An interesting bit of music.

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LATIN AMERICA

BIDDING BON VOYAGE TO RUDOLF FIRKUSNY (second from center), pianist, and his personal representative, Mr. Bichurin (directly in back) at the Rio de Janeiro airport are the pianist Horczowski and the composer Mignone, second and third from the right. From Rio Mr. Firkusny flew directly to Buenos Aires, where he played a series of concerts in the Teatro Colon. On Aug. 18 he performed the Brahms D minor concerto and on Aug. 24 the Beethoven concertos nos. 3 and 5. The orchestra was under the direction of Melich.

Buenos Aires

A gala performance in honor of the President of Chile at the Teatro Colon presented a novel triple bill. After singing of the Argentine and Chilean anthems by pupils of the Municipal Conservatory, Cavalleria Rusticana was given a performance of great dramatic vigor under Panizza's baton.

Gianna Pederzini gave an outstanding interpretation of Santuzza, fully appreciated by the audience which packed the theatre. Beniamino Gigli, as substitute for Galliano Massini, indisposed, assumed the role of Turiddu which he had not played for many years, but sang his part brilliantly and was the recipient of endless ovations. Victor Damiani was perhaps the most complete Alfio we have heard. Emma Brizzio made a good Mamma Lucia and Nora Palmieri excelled as Lola. The *regie*, in the able hands of Carlos Piccinato, also contributed to one of the best versions ever heard here of this opera.

Peter and the Wolf Danced

The second part consisted of the first performance of a ballet based on Prokofieff's Peter and the Wolf. The choreography by Margaret Wallmann was an attractive realization from every point of view, and her characterization of the various roles was skillfully carried out. A word of praise is also due to Nicolás Benois for his splendid scenography.

Two leading parts were interpreted by Anna Istomina and Vladimir Irman, the former giving a delightful portrayal of the Bird, while the latter, as Peter, could not have been in better form. Others in the cast were Esmeralda Agoglia, Alba Arsnova, Estela Deporte, Ada Kriestel, Armando Varela and Victor Ferrari, all of whom gave a commendable account of themselves. Ferruccio Calusio conducted and presented a precise rendering of the score.

A successful evening was brought to a close with the revival of Fokine's version of Scheherazade by Rimsky-Korsakoff. Under the baton of Roberto Kinsky, Tamara Grigorieva, Esmeralda Agoglia, Estela Deporte and Yurek Shabelevsky, ably supported by the ballet corps, offered a remarkable version of the choreography devised by Margaret Wallmann, which was received with general approbation.

New Ballet by Gaito

In a double bill with Cavalleria Rusticana (the cast of which included Galliano Massini, not fully recovered from his indisposition, and not able, therefore, to give a very happy account of himself) there was the premiere of the ballet, La Ciudad de las Puertas de Oro, plotted by Arturo Capdevila; adapted as a choreographic poem by Delia M. de Capdevila, and set to music by the late Argentine composer Constantino Gaito.

The plot is based on a tale from Plato's Atlantida and takes place on a terrace of the temple of Poseidon, the sea and a blue sky serving as a background. In this ballet we witness the disappearance of the fabulous island and hence the City of the Golden Gates, swallowed up by the sea, due to the rivalry of an amorous nature which has arisen between the king and his son.

Gaito's music interprets with fidelity the various episodes depicted on the stage, and can be considered as one of his best works.

Wallmann contrived to surmount the technical difficulties with which she was confronted and presented an animated and interesting version of the choreography. The *décors* by Hector Basaldua were fully in accord with the mysterious theme of the poem. The main parts were danced by Tamara Grigorieva, Yurek Shabelevsky and Adriano Vitale, aptly supported by the ballet corps. The orchestra was conducted by Calusio, who ensured a precise interpretation of the score, the whole ensemble being much applauded. LEOPOLDO H. FRIAS.

Artists Visit Brazil

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Burle Marx, recently appointed director of the Municipal Theater of Rio, made all the arrangements necessary for this series and opened the season with Wagner's Siegfried. Set Svanholm, Jeanne Palmer, Deszo Ernster and Marion Matheus appeared in the leading roles.

Firkusny in Series

Rudolf Firkusny, pianist, known for his previous successful appearances here, was heard in recitals and concerts in Rio, S. Paulo, and in other cities of Brazil. He reaffirmed his pianistic gifts and his growing technical equipment was demonstrated in a more mature sense of phrasing, tone production and better balance of emotional expression.

His performance of Mozart's Variations on an Air by Duport and Fantasy in C Minor were outstanding, and Liszt's Sonata was set forth with warmth, poetic insight and brilliancy. Samuel Barber's Excursions and works by Smetana and Martinu were delightfully delivered, as well as three unfamiliar pieces by Schubert, exquisitely done. Works by Villa-Lobos, Vianna, Mignone and Guarnieri were no less convincing in a perfect interpretation of Brazilian rhythms and moods. All his recitals were followed by demands for encores by the large audiences.

Szenkar with Brazilian Symphony

A warm ovation was given Eugene Szenkar when he appeared again with the Brazilian Symphony Orchestra at the Municipal Theater of Rio, on his return from a successful tour of North America. Szenkar featured in his program of *rentrée* two works in first hearing in Rio: Richard Strauss' Rosenkavalier in a symphonic arrangement, and Mignone's Batucaje.

The last, named for an African dance of Baia, expresses the feelings of the dancers in a ritual ceremony of fetichism, and the initial theme exposed by the bassoon, develops gradually through the score into a high climax reached by the whole orchestra, including piano. Written in 1935, the music is worked out in good texture and with orchestration colorful and effective, and the treatment given by the orchestra was perfect.

Other items of the program were Weber's Overture to Euryanthe, Debussy's Nocturnes and Brahms' Symphony in C Minor, the last less effective due to its slow-paced performance, and lacking somewhat in dynamic variety.

Prokofieff's Fifth Heard

In his next concert with the Brazilian Symphony, Szenkar offered as novelty Prokofieff's Fifth Symphony. It is a beautiful, vigorous work and speaks eloquently of human feelings. The audience, appreciative throughout the inspired performance, gave a resounding ovation to conductor and orchestra.

The program also included Henrique Oswald's Festa and Ravel's Bolero, well performed. The former is one of the most interesting scores by the late Brazilian composer, and unfortunately rarely heard.

At his concert commemorating the seventh anniversary of the Brazilian Symphony, Szenkar offered to a packed house Beethoven's Concerto, Op. 37, No. 3, and Bruckner's Seventh Symphony. Firkusny was the soloist in the concerto, his interpretation being very good from a technical as well as musical point of view, and with perfect support from the orchestra. Bruckner's Seventh, heard in Rio for the first time some years ago under Burle Marx's direction, met a very appreciative audience in Szenkar's fine rendition, despite its length.

Iturbi Hailed by Throng

The Municipal Theater could hardly contain the huge audience which overflowed as far as the stage to hear the pianist Jose Iturbi in his two concerts in Rio. Without disparaging the real merits of the artist, much of the interest was due to his recent successful appearances in the movies. The program of Iturbi's first recital was rather weak in the works listed, and despite his fine performance the audience was a little disappointed. However, in his second concert with orchestra, when he appeared as soloist and conductor in works of Mozart and Beethoven, he had enthusiastic ovations.

As soloist he played his piano part with great authority and clean dexterity, the orchestra responding with alertness and understanding to his direction, and the result was a perfect triumph for the pianist-conductor and the instrumentalists. Mozart's Serenade and Beethoven's Overture to Leonore No. 3, completed the program, projected with taste and sounding extremely well. Iturbi was recalled many times. His concerts were given under auspices of the new Brazilian Association of Concerts.

Hacker in Mexico City

William Hacker, pianist and conductor of the Arkansas State Symphony, gave a recital in Mexico City sponsored by the Mexican-North American Institute for Cultural Relations. He also appeared on the El Aguila Cigarettes radio program in a broadcast devoted to music by Haydn.

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

BRITISH COMPOSER HERBERT MENGES, who conducted the CBS Symphony in Benjamin Britten's Serenade for tenor, horn and strings on Invitation to Music program recently. With him are Fred Klein, first horn player of the CBS Symphony, and William Hess, young American tenor, who sang the vocal solo.

Menotti's Opera, The Medium, Successfully Broadcast

In creating the opportunity for radio audiences throughout the country to hear Gian-Carlo Menotti's opera, The Medium, sung by the original Broadway cast on Aug. 10 (CBS, Sun., 3:00 to 4:30 p.m., EDT), with the CBS Symphony Orchestra directed by Alfredo Antonini, the Columbia Broadcasting System, and James Fassett, Director of Serious Music for the network, deserved the fullest praise for its timeliness and the careful and effective presentation the work was given.

Curtain raiser for the one hour and a half broadcast was The Telephone, 20-minute *opera buffa* by the same composer, which had its first radio performance last May on the same network's Invitation to Music program, also under the direction of Antonini.

Surprisingly enough (for the radio production of The Medium presented many difficult problems) the performance proved to be as swiftly paced and full of suspense as that of the stage production. Under the sensitive and dynamic direction of Antonini, the orchestral performance seemed even more compelling than that in the theatre.

One of the most difficult problems was making Toby, the mute boy, a character of substance to the radio audiences. The part of the mute is played by Leo Coleman, who in the opera conveys his emotions by dance movements. Fassett cleverly devised a setup whereby a small foot microphone picked up the sound of his dancing and an overhanging microphone recorded the jangle of the small bells with which Mr. Coleman conveys his moods. In the rehearsal it was discovered that Coleman's clothes produced an annoying rustle, so—for the radio performance—he played the part clad only in a pair of shorts.

The radio adaption was practically identical with the stage production, except where a few lines of dialogue were added to indicate stage positions, but otherwise there were few changes. The most important exception was perhaps Madame Flora's line, "You damned little gypsy," which on the radio became "You vile little gypsy!"

Randolph Replaces Hyams As CBS Music Annotator

David Randolph, choral conductor, composer, and commentator, has recently assumed the duties of music annotator for the Columbia Broadcasting System. Ben Hyams, who has served the network in this capacity with distinction for the past six years, is taking an extended leave of absence. Randolph has been music consultant to the Overseas Broadcasting Division of the State Department and is at present on a leave of absence from this post.

Randolph has composed several choral pieces, one a setting to Carl Sandburg's poem Grass. His Andante for Strings has been performed under Leon Barzin and Macklin Marrow. A native New Yorker, he attended Columbia University, where he received a Master's degree. At CBS he will write the scripts for Invitation to Music, the CBS Symphony, the Eileen Farrell song program, and the E. Power Biggs organ recital.

ABC Broadcasts Concerts From Colorado College

Two special broadcasts from the summer music school of Colorado College, under the direction of Dr. Roy Harris, were heard over WJZ-ABC on Aug. 2, and Aug. 9. Dr. Harris conducted the String Sinfonium of 35 musicians, assisted by the College Chorus, with George Lynn conducting on the Aug. 2 broadcast. A feature was the first performance anywhere of Harris' Piano Concerto arranged for piano soloist and string orchestra, Johana Harris being the soloist.

Saul Caston, conductor of the Denver Symphony Orchestra, was guest conductor for Vivaldi's Concerto for Four Violins in which the soloists were Joseph Gingold, concertmaster of the Cleveland Orchestra; Frank Gostanza of the Philadelphia Orchestra, Artur Benavi and Joseph Silverstein.

Jean Tennyson's New Music Series Bows Over WNYC

WNYC, New York's City-owned station, has scheduled plans under way to reformat its musical roster, with the idea of appealing to listeners who like music in the more popular vein. As a non-commercial operation along these lines, the station inaugurated a new weekly series in August titled Jean Tennyson's Studio Party (Mons., 8:30 to 8:55 p.m., EDT), which will originate from her studios in Steinway Hall, New York.

Miss Tennyson is well known to listeners and for years starred on the Celanese-sponsored series, Great Moments in Music, on the NBC network. Louis Heyward, who does the adaptation for the Claudia series on CBS, is the writer and producer. Joan Roberts, Jack Eigen and Howard Haycroft, the author, appeared on the original broadcast, with similar guest stars slated to follow weekly as part of the informal "get-together" idea behind the show.

New Broadcast Time for NBC Symphony Orchestra

The NBC Symphony Orchestra, after having been aired for several years over the NBC network on Sundays from 5:00 to 6:00 p.m., EST, will be shifted to a new time beginning Oct. 4, when the program will be heard on Saturdays from 6:30 to 7:30 p.m., EST. The change was made with the approval of Arturo Toscanini, permanent conductor of the orchestra. The re-scheduling was accomplished with the cooperation of the network's affiliated stations, more than 100 of which have indicated they will carry the symphony programs in the evening time. A number of additional stations are expected to carry the broadcasts by the time the change becomes effective.

Network officials announce that they have long sought to make this move in the belief that it would provide a new and potentially larger audience for symphonic music and would also provide a better program balance. When the change occurs on Oct. 4, the guest conductor will be Izler Solomon. Maestro Toscanini will resume his direction of the orchestra on Oct. 25. Since the sponsorship of the series by the General Motors Company was relinquished some time ago, the Symphony broadcasts have been carried as a sustaining feature by the network at a reputed cost running into six figures.

The time vacated by the NBC Symphony will be assumed by The Ford Theatre, an hour-long dramatic series planned to be of the highest possible calibre, for which the incidental music will be conducted by Lyn Murray.

Radio Notebook

RADIO DAILY'S annual edition, Shows of Tomorrow, polled 636 program directors. More than half of them voted that music programs brought the greatest listening audience. . . . DENNIS DAY has organized his own music publishing firm. . . .

PAUL WHITEMAN, starred on ABC's hour-long, daily disc-jockey series, is not only an authority on music, but an expert on soil conservation, too. Owns a 500-acre farm in New Jersey, and has done so well with his modern methods that Dept. of Agriculture has called special attention to them time after time in its publications. . . . ELIZABETH WYSOR, contralto, guest soloist on ABC's Sunday Evening Hour, recently. . . . GENE CONLEY, tenor, costarred with soprano MARION CLAIRE in Chicago Theatre of the Air operatic B/C via Mutual network, lately. . . .

SYLVAN LEVIN'S composition, Variation on a Piano Tuner's Theme, performed on Mutual Music Show, Aug. 3. . . . HOLLACE SHAW, soprano star of CBS's Saturday Night Serenade, soloist at evening session of Third World Convention of Churches of Christ in Buffalo, Aug. 4. . . . First radio performance of NICOLAI BEREZOWSKY'S Concerto for Cello and Orchestra heard via WJZ-ABC's Saturday Concert B/C, Aug. 16, with composer conducting all-American program.

MILTON KATIMS
(NBC Photo.)

Katims Scores as Conductor Of NBC Symphony Orchestra

Milton Katims, well known to concert and radio audiences as a viola soloist, and for his appearances with the Budapest String Quartet, made his debut as guest conductor with the NBC Symphony Orchestra on Aug. 3. (NBC, Suns., 5:00 to 6:00 p.m., EDT). It also marked his first engagement as director of a major symphony orchestra.

Katims, who plays at the first viola desk of the NBC Symphony when Toscanini directs the orchestra, and who is staff conductor for NBC, was selected for the role by Toscanini, who attended the performance in the studio in Radio City, New York, from where the symphony broadcasts emanate.

The young New York musician displayed his versatile qualifications as a symphonic conductor with exceptional success in a performance that was noteworthy for its discipline, vitality and cohesion. The program opened with Mendelssohn's "Scotch" Symphony, excellently paced; but it was in Turina's Oracion del Torero, for strings alone, and the three excerpts from Khatchaturian's Gayanne Suite, that Katims was at his best, conducting with admirable sensitivity, fine contrasts of color and much verve.

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NEWS AND REVIEWS

Ginny Simms' Career Called Result of an "Unbeatable Combination"

Showmanship and a knowledge of music in all its phases would seem to provide an unbeatable combination for a singer. The theory seems to bear fruit in the case of attractive Ginny Simms, who recently returned to the air over CBS on the Coca-Cola Show (Suns., 6:30 p.m., EDT).

Ginny's showmanship was inherited in direct lineal descent from her parents. When Dormer and Gertrude Simms trod the boards in the old minstrel days, they never dreamed that their daughter would one day be hailed as a glamorous lady of song. Yet they were the ones primarily instrumental in giving the girl a feeling for audience reaction that is so integrally a part of her heritage.

Her minstrel show trouper parents substituted tales of their glorious show business for nursery rhymes as the little girl was growing up. As a chubby youngster, Ginny was captivated by stories of how the audience "received" a song. Little wonder that she became extremely conscious of the various factors that constitute "salesmanship" of a tune. Today, she finds no urgent need to analyze —her judgment of a song is instinctive and reflexive.

Nevertheless, even with her background, Ginny still "tears apart" any proposed vocal number and applies her extensive experience to determine whether an audience will like it and how she can best project it to them. That's another thing her minstrel parents taught her.

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Ginny's musical knowledge stems from an early ambition to be heralded as a serious pianist. If a college musical show had not intervened, Ginny Simms, popular singer, might today be known as Virginia Simms, concert pianist. All her drive in her teens was directed to the study of classical music, until the annual musical revue at Fresno State College called for a vocal trio.

All of Ginny's minstrel instincts came to the fore and she teamed up with a pair of sorority sisters. The trio was dubbed "The Triad Sisters" and literally panicked the audience. From that time on, the piano became her second love. But her sound musical training proved invaluable in what was to turn out to be a brilliant career in singing.

In addition to the combination of showmanship and musical background, Ginny's greatest asset has been her warm personality. She loves people and is a down-to-earth person. The result is an easy charm that comes through the airwaves as effectively as it does face-to-face. Each radio listener gets the impression that Ginny is singing directly to him—which, as a matter of fact, she is. "Unless I can figuratively see the person in the living room listening to me," she insists, "I can not put over the tune."

And that's a major secret of her success. The girl who is easy to talk and listen to in person has captured the same effect on the air. She has also accomplished the same result as a film star and recording artist. Miss Simms has also scintillated as a supper club entertainer, capping this phase of her career with a sensational engagement at the Starlight Roof of New York's Waldorf Astoria Hotel.

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After college, Ginny appeared on a number of local radio programs in California. She first met the American public in a big way when she caught the eyes and ears of Kay Kyser, who signed her as featured vocalist with his band. American audiences have a knack of singling out entertainers with unusual talents and Ginny joined that group who graduated to greater heights to keep step with Bing Crosby, Perry Como,

GINNY SIMMS,
who co-stars with Percy Faith on the Coca-Cola Show, (CBS, Suns., 6:30 p.m., EDT), received her showmanship from her minstrel parents and her musical knowledge from early training as concert pianist.

Dick Haymes, Frank Sinatra, Lena Horne, Mildred Bailey and others who received their start as band vocalists.

Here, she "clicked." Hollywood was the next inevitable stop and Ginny made a number of movies during the next five years that she sang with Kyser. Her most recent film was Night and Day. In 1941, Ginny was signed for her own network radio show and has been an established star ever since. Having made more than 750 recordings, she is currently under contract to Sonora.

Ginny is the envy of girls throughout the country for many reasons, among them being that no matter what she eats, her weight never goes above the 120-pound mark. She is acclaimed as one of the best dressed women in the country. Golf, swimming and farming rate near the top in her relaxation league.

But all her activities take a remote balcony seat, when it comes to her Number One Hobby. That's blond, bouncing David Dehn, Ginny's one year old son.

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Vic Damone, Young Baritone, Makes Debut as Radio Star

The laws of physics keep a star hanging in the sky, and the laws of a manager do likewise in keeping the figurative stars before the public. More important is the manager's vision through which the entertainment star can rise to shine. In the singing field, there's a newcomer pair whose success and recognition in one year makes most rapid-climb sagas as slow as great-grandma wending her weary way up Mt. Everest. The combination is Vic Damone, 19-year-old baritone star of the new Saturday Night Serenade (CBS, 10 p.m., EDT) and his manager Lou Capone. At the time Capone heard Vic sing at a party, the latter was just past seventeen, and Lou was a nonentity in the entertainment field. Then a successful business man, Capone, before the party was through, turned manager.

Instead of experience in managing, he had enthusiasm for the youngster's voice. He also believed that successful business principles of selling would apply equally well to talent. The first step was packaging the product. To do that, he hired a twenty-six-piece orchestra, plus high-priced song arrangements, to make a series of recordings, even before he knew enough of the "ins" to have a mental list of the people whom he could get to listen. In all, $22,000 was spent on the unknown.

The plans he formulated were simple. Play upon the young singer's age contrasted with his unusual voice maturity, the hiring of one of the best public relations outfits to bring Vic Damone before the public eye; first by local stories stressing the natural youth and clean living approach designed to make a new idol to the teen agers of the teen age singer. In March of 1946. Lou Capone managed to get a series of featured appearances on WHN's "Gloomdodgers" program. The baritone freshness captivated the local audience and he remained on the show for almost nine months.

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In July of that year, Vic Damone was made a contestant on the Arthur Godfrey Show, won first prize and was rewarded with his own 15-minute show in WHN. Lou Capone garnered a managerial prize by getting the youngster signed as standby for Andy Russell on the Hit Parade, in one of George Washington Hill's last acts. Damone was also signed to record an RCA-Victor Album. He also was wanted for a seven-year MGM contract, but manager Capone turned it down.

In October, bids reached Capone for night club spots. He was advised by others to keep Damone out of a night club, for the reason that he was too young and too inexperienced in stagecraft, and that a bad critical reception might well prove to be detrimental to his career. Again, Capone departed from the norm. He reasoned that a night club would be a good test, that because of Damone's age of 18 years the singer would have to be classified as an overnight success or failure as the alternative to the long, tortuous process of a "build-up," which would take years, much money and in the end might not pay off for either the singer or manager.

So Damone went into La Martinique, the youngest performer to appear in this well known New York night spot. A two-week featured engagement turned into a three months' starring stint, so well received was the baritone by the critics and the public. In February, Vic was signed to the Mutual Network for a weekly fifteen-minute sustainer. It was the first step in getting Damone recognized nationally. A national press campaign followed. In May, a Mercury Records contract was signed. In June he was signed through the efforts of Lou Capone as star of the new Saturday Night Serenade, making Vic Damone the youngest starred male network singer on a sponsored radio show. It has also proved that managing is no mysterious field. It's a business with plenty of opportunities for a business man.

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Tall, goodlooking, brown haired, brown eyed Vic Damone, was born in Brooklyn where he still lives with his parents. He has been singing as long as he can remember, starting with church choir activities and juvenile shows on local radio stations. His first vocal instruction was given him by his mother, a piano teacher. At the age of eight he was singing at the neighborhood's civic affairs, and at Lafayette High School he was very much in demand in dramatic and glee clubs.

His first full time job was as an usher in New York's Paramount movie theatre, a job he took to help defray the family's living expenses and his own singing lessons.

Considering the brief time he has been in the limelight, Damone has more than his share of fans. There are more than 40 Damone Fan Clubs throughout the country.

Out of his first major earning Damone bought his mother a bracelet with five gold strips representing a music staff. In raised golden notes are the first three bars of "Dear Mom."

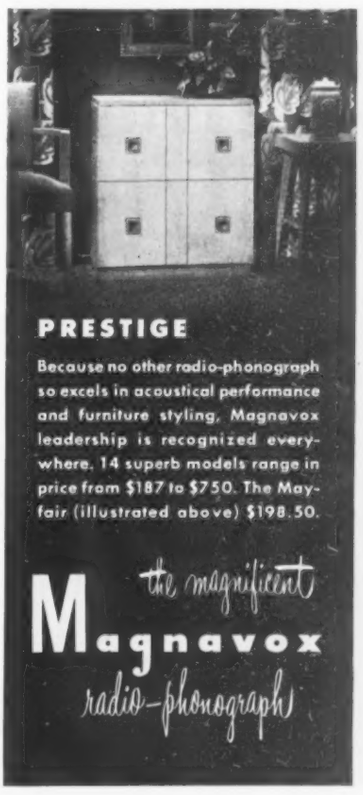
Damone is fond of outdoor sports

VIC DAMONE,
new 19-year-old baritone singing star of CBS' popular weekend musical, Saturday Night Serenade.

and is a good all-round athlete. Although he plays tennis and golf well, his forte is handball. His game is of championship calibre, and he won a section first in a recent Brooklyn tournament.

Canadian Composer Is Commissioned to Write Suite

Alexander Brott of Montreal, well-known Canadian composer, has recently been commissioned by the International Service of the Canadian Broadcasting Corporation to write a symphonic suite descriptive of Canada. The suite will be in five movements and will portray the culture, influences and the national characteristics of the main regions of Canada. The movements will deal with the Maritime Provinces, Quebec, Ontario, the Prairies, and British Columbia.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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Freddy Wittop, the costume designer, and Federico Rey, the Spanish dancer, started their careers at about the same time—one would not be away from the truth in saying at the identical second. Their careers have crossed at several points, though Freddy's talent for designing appeared first on the scene. At the age of five he was inventing dresses for his mother, which was a little before Federico was tussling with the problems of how to synchronize castanets. Later on, when their careers over-lapped, Freddy the designer would look at a concert by Federico with a critical eye, while Federico would have pertinent remarks to make about Freddy's costumes for the event. The two have gotten along very well, a not surprising fact since they are one and the same person.

Wittop is his real name. His first chance to dance and design costumes came when he was studying with a teacher of the Brussels opera ballet. Twelve years old at the time, and already designing sets at the Opera House, he happened to attend a concert that La Argentina gave there. His imagination was fired, and after many attempts to reach her she finally had him come to the hotel where she was bedridden. Bashfully, he danced for her. Among the great artist's comments on this performance was the remark that his castanets sounded like broken dishes. She took enough interest in him, however, to give Wittop some basic pointers, saying that he had enough talent to make a career of Spanish dancing. That was all the encouragement needed to send the young man packing off to Spain every summer for the next several years. There he studied in the academies at Madrid, Seville, and Valencia, as well as studying with the natives themselves. In Paris he studied with Juan Martinez.

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The Basque dances he found especially interesting. While he was staying at the village inn of a small town, the local postmaster took a paternal interest in his development. Word soon got around that there was at the inn a young fellow eager to learn the native steps first hand. Soon all the people of outlying districts who came to the town for shopping or to greet friends, sooner or later found themselves—bundles and all—in a room at the inn, passing their knowledge on to the student.

During these years, Wittop's winters were spent in Brussels where he made his headquarters. By the time he was fifteen he had designed the costumes for two complete ballets at the Opera de la Monnaie. His professional dancing career started at about the same time, with concerts in Spain, Holland, Belgium, France and England. Those concerts were more in the nature of lecture recitals than anything else. While a narrator displayed his knowledge, Wittop illustrated his remarks by presenting dances of many Spanish provinces.

One of the recitals in Paris was attended by Argentinita. She went backstage, introduced herself, and expressed the hope that they might dance together some day. Later on they did.

While busy with his career as a dancer, Wittop did not let his ability as a designer go to waste. Some of his assignments included costumes for the Casino de Paris, Folies Bergeres, Theatre de Chatelet and Les Ambassadeurs. In London he designed for the Palladium and Casino shows. His first trip to America was in 1937, not as a dancer but as a costume designer for the French Casino. Coming over, he met the soprano Marjorie Lawrence on board ship. Result: costumes for Tosca and Salome. He returned to Europe after completing the Lawrence and French Casino chores.

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It was in 1939 that he was again invited to America. When he came he discovered that, what with one thing and another, his expected job was nonexistent. While clutching his hair in a hotel room, he got a call from Argentinita. She was having trouble with her partner and would he, Freddy, join her company? Freddy hesitated about the thousandth part of a second. Considerable more hesitation was supplied by Sol Hurok, Argentinita's manager, who was loath to have the un-Spanish name of Freddy Wittop inserted among the blue-blood Gomez's, Conchita's, Pilar's and Martinez's. From that moment on Freddy Wittop became Federico Rey, much to the satisfaction of all. But even while occupied as a dancer in the company, the Wittop half of the combination functioned to the extent of designs for George Abbott's show Beat the Band and the Icecapades.

Toward the end of 1942 the U.S. Army stepped in. Since Wittop was an accomplished linguist, handy with a pen, in perfect physical condition with legs of steel, he was inevitably assigned, in the good old army manner, to the medical corps. Discharged last year (in March, 1946), he has taken up from where he left off, which, of course, is not as easy as it sounds. Not long ago he finished the designs for Lou Walters' Latin Quarter. Right now he is working on the choreography, costumes and art work for his own concert group in a program called Rhythms of Spain. With Lolita Gomez, who danced and studied with La Argentina and Vicente Escudero, Tina Ramirez, the daughter of the bull-fighter Gaonita, guitarist Montoya and pianist Miguel, Federico Rey plans a tour of this country and Canada. He will be accompanied by Freddy Wittop, who will keep a sharp eye on all proceedings.

Ballet Theatre at "Met"

Under an agreement just concluded with S. Hurok, Lucia Chase and Oliver Smith will present Ballet Theatre in a four-week spring engagement at the Metropolitan Opera House. This will occur at the end of Ballet Theatre's eighth annual transcontinental tour, which opens on Sept. 27 in Richmond.

The popular-priced fall New York season at the City Center has in no way been affected by the above agreement and the Ballet Theatre is scheduled to perform there from Nov. 19 through Dec. 13. Igor Youskevitch, Nora Kaye, Hugh Laing, Alicia Alonso, John Kriza, Lucia Chase and Dimitri Romanoff continue to head the company, with Antony Tudor as artistic administrator and Max Goberman as musical director. Several new works have been promised.

Dance News

Tuesday lectures by La Meri during the month of August covered the dances of Spain, Hawaii, India and Latin-America. Thursday programs included performances of Ea Mai Hawaiinuiakea, Cuadro Flamenco, Hindu Gamut (a program comprising various aspects and applications of Hindu Dance technique) and History of the Spanish Dance (a dance-history as visualized through typical dances of various periods). . . . The second major production at the Perry-Mansfield School of the Theatre at Steamboat Springs was Charlotte Perry's new dance Drama When Satan Hops Out. Harriette Anne Gray took the leading acting and dancing roles.

Ballet Theatre presented two of Jerome Robbins' ballets—Interplay and Fancy Free—in three performances on the Jacob's Pillow Dance Festival programs under the direction of Arthur Mahoney and Thalia Mara.

Book on Pavlowa Issued

The recent Ballet Society Book on Pavlowa, edited by Paul Magriel and published by Henry Holt & Company ($3.50), is a continuation of the illustrated monographs that began several months ago with a volume on Nijinsky. Many Pavlowa pictures spot the seventy-eight pages, which is further embellished with textual matter by Pavlowa herself, Carl Van Vechten, Marianne Moore and Muriel Stuart. A chronology and bibliography are appended. As in the Nijinsky monograph, the illustrations alone are worth the price. Most of the essays are critical (in an adulatory manner) rather than biographical, and on the whole they do not come up to the mark set by the previous volume.

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Rio Applauds Brazilian Choreographic Group

Rio de Janeiro

The Cultural Artistic Society here presented the Brazilian Choreographic Group, composed of young dancers under the direction of Vaslav Veltchek. In numbers to music by Mozart, Beethoven, Chopin and Villa-Lobos, the young dancers demonstrated good technique, style and choreographic sense, showing discipline and understanding of what their performance expressed. Orlanda, Tereza and Yelle were the principals and with the others scored a great and deserved success with the capacity audience. Several numbers were repeated.

C. DE B. B.

DANCER FEDERICO REY →
with castanets (top) and designer Freddy Wittop putting the final touches to his costumes for the chorus girls of Lou Walters' Latin Quarter (bottom). The two drawings, both by Wittop, give his conception of classic ballet and modern dance. (Top photo by Gerda Peterich, bottom photo by David Workman.)

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BMI Buys Capital Stock of Associated Music Publishers

Carl Haverlin, president of Broadcast Music, Inc., and Harry Houghton, president of Associated-Muzak Corporation, recently announced that BMI had purchased from Associated-Muzak Corporation all of the capital stock of Associated Music Publishers, Inc.

As a result of this purchase, BMI acquires the rights in a large repertory of standard and classical music, ranging from the recognized editions of the great masters to works of such modern composers as Stravinsky, Hindemith, Schoenberg, Richard Strauss, Sibelius, Weinberger and others.

AMP's catalog comprises the publications of a substantial number of publishers both here and abroad. Included in the purchase are the publishing and performing rights in the complete AMP catalog as well as in the catalogs of 15 foreign music publishing firms of outstanding reputation. The publishers represented by AMP include Breitkopf & Härtel, Leipzig; M. P. Belaieff, Leipzig; Ed. Bote & G. Bock, Berlin; Editions Max Eschig, Paris; Julius Hainauer, Lt., London; Kahnt's Schering Ed., Leipzig; F. E. C. Leuckart, Leipzig; Nagel Musical Archives, Hannover; B. Schott's Söhne, Mainz; Schott & Co., Lt., London; N. Simrock, Leipzig; Universal Editions, Vienna. Also the serious music only of Döblinger Verlag, Vienna, and Wilhelm Hansen, Copenhagen.

In addition, AMP maintains its own publishing enterprises both under its own name and in the name of its subsidiary, Breitkopf Publications, Inc.

Details of the Transaction

BMI, the stock of which is owned by the broadcasting industry, is primarily engaged in licensing the right to perform music to broadcasters and other music users. BMI's licensees will enjoy the performing rights of the AMP repertory without additional charge. Under the ownership of BMI, all of the present activities of AMP will continue in operation under its own name as a wholly owned subsidiary. The offices of AMP at 25 West 45th St., New York City, will be maintained.

In addition to publishing and acting as agent for standard musical works, scores and educational material, AMP will take over the sale of standard music published by BMI.

Merritt E. Tompkins, vice president of BMI, was one of the founders of AMP and resigned the presidency of AMP to go with BMI. He will resume his presidency of AMP under BMI's ownership.

Associated-Muzak Corporation is selling the stock of AMP so that Associated-Muzak personnel can concentrate their efforts on the development of the Muzak wired music service, the Associated transcription library, and the recording branches of Associated-Muzak's business. Arrangements have been made under which AMP music will continue to be fully available for Muzak and Associated subscribers.

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NAO Regional Opera Festival Held in Raleigh

The first regional opera festival of the National Association for Opera was held in Raleigh, N. C., during the week of July 14 when a dramatized version of Mendelssohn's Elijah was presented once and two performances each were given of Martha and The Chocolate Soldier.

Principal singers for this Eastern Seaboard Regional Festival were chosen by means of auditions held in Raleigh, Philadelphia and New York. Those singing principal roles included A. J. Fletcher, Amelia Cardwell, Jean Bradley, Josephine Fisher, Lola Gilbert, Eugene King, John Truitt, Jack Smith, Jeanette Scrable, Harold Moag, Doris McGuinn and Milton Sandler. Clifford Bair was the stage director and all performances were conducted by Vernon Hammond.

Errol Peters, President of the National Association for Opera, announces that plans for next year's Eastern Seaboard Festival are already under way. Auditions for this festival will be held in February.

FOLLOWING PURCHASE BY BMI OF ASSOCIATED MUSIC PUBLISHERS, INC. from Associated-Muzak Corporation, Merritt E. Tompkins leaves his post as vice president and general manager of BMI to assume the presidency of AMP, under the ownership of BMI. Left to right, standing, Carl Burgstaller and Charles E. Lawrence; seated, Earl B. Hall, Mr. Tompkins and Karl F. Bauer. This group will direct the future of AMP. (Photo by H. L. Lindsay.)

"Met" and AGMA Sign Contract

The Metropolitan Opera Association and the American Guild of Musical Artists have signed a new contract for the coming season. Pay increases were placed in effect which, it is reported, will add between $30,000 and $40,000 to the opera company's expenses for 1947-48. Some of the additions will be for extra salary on the road for all members of the company, increases for chorus members and principals for radio performances, and a higher minimum weekly rate for the chorus and ballet. Negotiations did not result in any clause for restricting the employment of foreign artists. It was decided to set up a joint committee of labor and management to work out ways of increasing employment opportunities for artists of the United States.

The contract makes provision for the first time for establishing a pension fund. Artists have agreed through the union to donate their services for benefit performances, and the management will match the sum raised. The fund will be administered by a joint committee of the artists and the management, but it is not expected that it will be able to pay out any sums for a considerable time.

The negotiators for the opera company were Julius F. Seebach, secretary, and Frederick Paul Keppel, controller, and for AGMA, Hyman Fayne, executive secretary.

Chautauqua Summer Season Lists Premieres

The Chautauqua Symphony Orchestra, under Franco Autori, opened their 1947 season at Chautauqua Institution, Chautauqua, N. Y., on July 12.

In the following week the Orchestra presented five concerts: on Sunday afternoon, July 13, on Tuesday, Wednesday, and Saturday evenings, and on Sunday afternoon, July 20.

The program of Wednesday included the first performance in America of the Lullaby of Ekier-Autori, originally for piano, which Mr. Autori orchestrated and conducted in its world premiere in Lodz, Poland, recently.

The concerts of July 19 and 20, in honor of the National Federation of Music Clubs, featured music by American composers. Soloists were Ida Krehm, pianist, a former National Federation winner, and Norman Dello Joio, pianist, who played his Ricercare for Piano and Orchestra, which he presented under Mr. Autori in Poland during the winter.

Other orchestral premieres under Mr. Autori included the Nocturne of Emilia Gubitosi, David Diamond's Rounds for String Orchestra, Donald Fuller's Concert Piece for Piano and Orchestra. Among soloists in August were Anne McKnight and Josephine Antoine, sopranos; Hugh Thompson and Clifford Harvuot, baritones; Frederick Wilkins, flutist; the Columbus Boychoir, Herbert Huffman, director; Mildred Waldman and Stanislaw Szpinalski, pianists; Miriam Volovieff, violinist.

On Aug. 1 and 2 Douglas Moore's folk opera The Devil and Daniel Webster was given under the baton of Igor Buketoff, with Donald Dame, Clifford Harvuot, John McCrae and Marion Manderen.

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SILHOUETTES

By MARY CRAIG

DEBATABLE GI CURRICULUM

The opening of the fall semester finds the education and career departments of the Veterans' Bureau confronted with the unsolved problems of compulsory schedules of study—courses arbitrarily prescribed for GI students whether or not suited to individual needs. And after two seasons of consideration and discussion the questions of times and values have not been satisfactorily resolved.

Undoubtedly the planners of GI curriculi, in the beginning, made earnest and well-thought-out attempts to set up the best possible study schedules protecting and forwarding the cultural and material welfare of the service personnel under the provisions of the GI Bill of Rights. An inflexible system, however, seldom is tailored to personal requirements, artistically speaking, anyway.

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Take, for instance, the plan designed for a vocal student. He is lined up for a desirable and complete musical education which, aside from the essential vocal instruction, includes approximately four years of fundamental study in Theory, Composition, Music History and Music Literature, some instrumental work and so on.

This is a great opportunity for the lad in the early twenties who has the time (and the persistence) for the fundamentals of thorough musicianship, who proposes to make music his life's work and who wishes to acquire the credits accruing to a comprehensive academic course. But for the young man of twenty-eight or over, who is anxious to lose as little time as possible before getting going in a singing career, it seems logical that the training should be planned with focus on the immediate factors vital to his profession. The study should be intensive, centered on voice work, basic fundamentals of notation, sight-reading, repertoire, stage-deportment and kindred matters. The admirable assets of unqualified musicianship may have to be of necessity regretfully by-passed until some more opportune period when important but dispensable knowledge is permissible.

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No one in music can possibly underestimate the intrinsic values of musicianship; it is major in importance in singer equipment, more so perhaps than a superior vocal apparatus. But the present somewhat extraneous dispersal of energy and funds required by the rigid standards of the pre-determined curriculi and the loss of time in beginning the active professional work offers a controversial question.

One young tenor stated, "I shall be 29 on my next birthday. Before entering the Navy I sang in glee clubs, church choirs, small concerts and hometown opera. I had the usual small boy music instruction, could sight-read real adequately, that is to say I could stumble through with accompanist help, though not enough for the fast work of the radio ensembles, and I could strum with a few fingers on the family piano. But vocally I was quite happy and was forging ahead with an understanding teacher and a good coach. Now, when all I want is to get the vocal cords oiled up and I want to specialize in a couple of suitable opera rôles and some concert programs and get set for auditions as quickly as my voice responds, I am told that I must take all sorts of fancy, extra work. What the heck do I want with counterpoint and augmented sixths? Time's a-wastin'. I can't afford frills and trilling on the clavichord, no matter how laudable the intent of the benevolent powers who govern my fate.

"I want to go back to my old, well-worn teacher and get in some hefty singing. But the man says I've got to go and sit side-by-side with Jimmy Jones and tra-la-la and diddle-dum-dee on the pianny. I can send out a mean bawl that would make a top-sergeant pause for thought and these far-from-dainty *mains* can wrestle a rude shovel and wring tears from the pomme-de-terre; but the Sonata Pathetique is not what I tried to make the world safe for. I want to sing. Give me the law against that!"

Fred Waring Celebrates 30 Years in Show Business

Fred Waring and his Pennsylvanians celebrated Waring's 30th anniversary in show business on the Fred Waring Show broadcast, July 1 (NBC, 9:30 p.m., EDT). In 1917 Waring, with his "Banjazztra," played for a dance at Altoona, Pa. That was the beginning of the group that was to become the Pennsylvanians.

The July 1 program traced in story and song the highlights of Waring's colorful and successful career. The original group of four consisted of Waring, his brother Tom, Poley McClintock, still with the group, and Fred Buck. They all sang the melody since their instruments were all rhythm pieces. Later Waring added a separate glee club, which has become one of his trademarks.

This summer 400 music educators from all over the United States are studying Waring's methods of choral singing and program-building at Shawnee, Pa., where the aggregation summers.

Special emphasis is placed by Mr. Waring and his co-workers on clarity of diction. Workable technique and empirical suggestion are presented for the improvement of choral units in broadcast and auditorium performance. In print the directions appear difficult and debatable, but in actual hearing they seem to be founded on good taste, style and common sense.

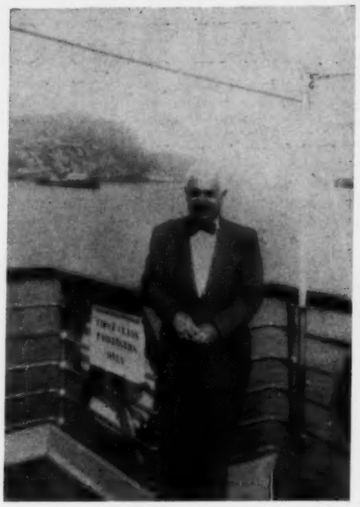
In addition to the singing-speech, phrasing and repertory assigned for study, broadcast problems of varied types are discussed and illustrated in class and in program-broadcasts. The prospectus lists Observation of Professional Rehearsals and Broadcasts, Workshop Choral Rehearsals, Program Building, Microphone Technique, Music Reading, Arranging, Recitals and Demonstrations.

In the High Key

IONA HARMS, Soprano

Iona Harms, one of the busier sopranos of the vicinity, chalked up a sort of endurance record in the tessitura field at the world premiere of Weinberger's Ecclesiastes, recently given by the John Harms Chorus in Town Hall. The high-lying solo-soprano obbligatos called for 37 A-flats, 40 high A-s, 29 B-flats, 15 B-naturals, 16 high G-s!

Other engagements for the popular artist include Haydn's Creation, Scotia, N. Y.: the Verdi Requiem, Plainfield, N. J., Brooklyn (N.Y.) Museum, St. Peter's Episcopal Church, N. Y., Town Hall; Handel's Messiah, in Richmond, Va. and Jersey City; The Blessed Damozel, by Debussy, in the Brooklyn Museum and Snyder High School Auditorium, Jersey City; Mendelssohn's Elijah, St. Thomas Church, N. Y.; Handel's Judas Maccabeus, Brooklyn; also at the Brooklyn Museum, Bach's St. Matthew Passion; and in Carnegie Hall, the St. Francis of Assisi, by Longo. Appearances in radio and concert and a heavy teaching schedule in her two studios, in New York City and at Kent Place School, Summit, N. J., are additional activities.



DMITRY DOBKIN, general director and dean of the School of Music of B.F.M.S., Inc., on board the steamer Fort Amherst. Mr. Dobkin has just returned from a vacation cruise to Nova Scotia and Newfoundland. Activities at the School will begin Sept. 15.

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Watergate Concerts Are Popular Events

WASHINGTON, D. C.—Under summer skies, in picturesque setting on the Potomac River, the National Symphony Orchestra presented its 11th season of Watergate Sunset Symphonies. The eighteen concerts were given under the able supervision of Richard Bales, organizer and conductor of the National Gallery of Art Sinfonietta, who served as musical director.

Mr. Bales, excelling in both conducting and programming, introduced in the nine concerts he conducted a number of delightful musical Americana such as the first local performances of McKay's Suite on Fiddler's Tunes and Harl McDonald's The Arkansas Traveler, Hilton Rufty's Hobby-on-the-Green, John Powell's Natchez on the Hill, and other compositions, of which Wayne Barlow's Sarabande and Walton's Façade Suite No. 1 were outstanding. These, with favorite classical pieces, were pleasant summer fare.

Dr. Hans Kindler, permanent conductor of the National Symphony, wielded the baton at only one concert, which featured Jesus Maria Sanroma, Puerto Rican pianist, in Rachmaninoff's Concerto No. 2 in C minor. Now fully recovered from his recent illness, Dr. Kindler looks forward to a busy winter season with the orchestra.

Solo Artists Popular

A wide variety of guest artists contributed to the pleasure of the concerts. Todd Duncan, Negro baritone, was enthusiastically received for his rich, mellow voice displayed alike in aria, spiritual or folk song, whose selections included the compelling spiritual Let Us Break Bread Together and a Haitian folk song, Omimba. Other soloists were Joseph Fuchs, excellent violinist; Tenor Frederick Jagel and Baritone William Chalmers; Abbey Simon, pianist, who went from Chopin to Prokofieff, Rachmaninoff and Ravel with the greatest of ease. In fact, pianists were much in evidence throughout the series and included also young Hilde Somer, Cuban Jorge Bolet, Hungarian Irene Marik, and American Sidney Foster, who was soloist on the all-Gershwin evening. Alexander Smallens was guest conductor at this latter concert and two others. One other guest conductor was Francis Madeira, of the Rhode Island Philharmonic Orchestra, in a cordially received first appearance here.

Howard Mitchell, associate conductor of the National Symphony, directed two concerts, one with Angel Reyes, Cuban violinist, the other with Jan Tomasow, concertmaster of the orchestra playing the Tchaikovsky Concerto, and the General Platoff Don Cossack Chorus, which had been scheduled for a previous night but was postponed because of rain.

Swarthout on Final Evening

The closing concert brought Gladys Swarthout, mezzo-soprano, to create moments of beauty with her lovely voice. Avoiding the trite, even informal summer evening atmosphere, her numbers ranged from the Prayer from Tchaikovsky's "Moscow" Cantata to John Jacob Niles' Go 'Way from My Window and The Gambler's Wife. She had her audience clamoring for encores. The crowd, numbering nearly 30,000 on this night, watched reluctantly as the lights on the orchestra barge were dimmed and the last canoe slowly glided away on the moonlit river.

M. G. DEANE.

N. Y. Philharmonic Auditions for Youth Concert Soloists

For the third successive year the Young People's Concerts Committee of the New York Philharmonic-Symphony and Station WQXR are combining to select soloists between the ages of 12 and 17 for the Carnegie Hall Saturday morning series of Young People's Concerts, according to announcement by Mrs. Melvin E. Sawin, chairman of the Young People's Concert Committee.

Preliminary auditions will be held early in 1948 for pianists, violinists, violists and cellists. A maximum of five semi-finalists will be selected to appear in broadcasts over WQXR. From the semi-finalists a potential two will be chosen as soloists for the Young People's Concerts series, if they are adjudged ready to appear with a major orchestra.

Among the judges for the finals will be Walter Hendl, assistant conductor of the Philharmonic-Symphony, Abram Chasins, music director of WQXR, Leon Barzin, music consultant of the station, as well as Mrs. Sawin and members of her committee.

In addition, special competitions will be instituted for children between 9 and 12, with possible appearances as soloists at the Town Hall series for younger children as the awards. Both contests are open to young people in the states of New York, New Jersey and Pennsylvania and other areas covered by WQXR.

Quebec Presents "Strad" Violin To Arthur LeBlanc

Arthur LeBlanc, Canadian violinist, has been presented by the Province of Quebec with the life-time gift of the "DesRosiers" Stradivarius, dated 1733 and valued at $29,000, and a Tourte bow, valued at $2,000, which originally belonged to Wieniawski. These were made available to Mr. LeBlanc through a special committee formed to secure these instruments for Canada. Financing was through a coast-to-coast subscription list. The violin is intended to become a permanent heritage, under the supervision of the committee, for especially talented Canadian artists in years to come.

Breisach to Conduct for Tour

Paul Breisach takes up the baton for the coast-to-coast tour of A Night in Old Vienna, announced by Manager Charles L. Wagner, to commence in January, 1948. Engaged for these performances, and the added concert feature entitled Accent On Opera, are Marguerite McClelland, soprano; Martha Larrimore, mezzo-soprano; Jon Crain, tenor; Jess Walters, baritone, and John Gurney, basso.

Bows at Naumburg Concert

The Rev. Leonardo Pavone, musical director of the International Royal Grand Opera, was guest conductor of the Naumburg Memorial Concert on Central Park Mall on July 31.

Tibbett in South Africa

JOHANNESBURG, SOUTH AFRICA.—Lawrence Tibbett was guest artist in a performance of Rigoletto during the recent grand opera season presented by the Johannesburg City Orchestra in association with African Consolidated Theatres, Ltd., the Johannesburg Philharmonic Society, the Asaf Choirs, and the Festival Ballet Society, under the direction of John Connell. The three parts of the season began on March 6, May 1 and June 23. Operas included Aida, Marriage by Lantern Light (Offenbach), Haensel and Gretel, Pagliacci, La Boheme, Tales of Hoffmann, Samson and Delilah, Madame Butterfly, Don Pasquale, Barber of Seville, Rigoletto, Tosca. Ballet programs were directed by Poppy Frames, Marjorie Sturman, Myrrha Bantock.

Guest Conductors in Chile

The Symphonic Orchestra of Chile recently opened a series of concerts extending into September, under the baton of Victor Tevah. Guest conductors include Paul Paray and Hermann Scherchen, both appearing for the first time in that country, and Fritz Busch. Scherchen, who is known as a champion of modern composers, left Germany in 1932, and has been the conductor of the Zurich Philharmonic since 1939.

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At 7 years of age Joan Bishop won a year's piano scholarship contest given by Boguslawski; at 11 she played with the Chicago Symphony; at 13 she was chosen one of the original Quiz Kids and graduated from that group at 16; at 18 she sang small roles in the Chicago Opera Company and won the Chicago Women's Scholarship contest.

At 19 she went to New York, did roles with the San Carlo Opera Company and gave a Carnegie Hall concert under the management of Jack Petrill, President of the Associated Concert Bureau, Inc.

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Important Announcement

We should like to clarify our position as regards the entrance of student artists in the Associated Concert Bureau Nation-Wide Auditions in Piano, Violin and Voice. While these auditions are primarily for artists who are ready for a career, student artists are welcome too.

We have no desire to over-encourage any entrant as to final outcome in the contests. But we wish to extend as many opportunities as possible to those who wish to take advantage of the chance to make a public appearance and also to receive an objective appraisal of their performance. Experience is a prime requisite in any musical career. These auditions, starting with the preliminary auditions, will be in the nature of a public appearance for the entrants. They will be held in a hall large enough to accommodate an audience. The entrant will be introduced to the audience and his numbers will be announced. He will give an uninterrupted performance of from fifteen to twenty minutes, according to the repertoire selected, and will receive the stimulation of public response.

Announcement of winners in each step of the auditions will be made the following day by way of newspapers. It is our intention to present the winners of preliminary auditions in city concerts. But should there not be enough "career" talent heard in the preliminaries in any given town to warrant a city concert, any artist who merits it will be invited to appear in the nearest state concert.

CHICAGO Series Close

By DOSHA DOWDY

CHICAGO, ILL.—The evening of Aug. 17 marked the close of both of Chicago's summer concert series—the Ravinia Festival, and Grant Park. The programs of the 24 symphony concerts heard during the Ravinia season, included 95 works—three by American composers, John Alden Carpenter, Paul Creston, and Gershwin. Four concerts were devoted to works of a single composer—two all-Rachmaninoff programs, conducted by Hannikainen and Steinberg; Wagner, by Ormandy; and Sibelius, by Hannikainen.

Pierre Monteux took over the baton for the two final weeks of Ravinia's symphony season, and as with each successive one (this is his 7th), his seasoned art left its deepened imprint. The distinguished conductor introduced several works new to the festival repertoire; a Chicago premiere of Milhaud's Le Bal Martiniquais; and a midwestern premiere of an Adagio and Allegro, by David Sheinfeld. Artists appearing under his direction were Maxim Schapiro, who played efficiently the piano solo part of d'Indy's Symphony on a French Mountain Air, for piano and orchestra; and Miriam Solovieff, heard previously this season with the Chicago Symphony, who played concerti by Mozart and Tchaikovsky. Deft and musicianly performances, though somewhat impersonal ones, were given both works.

William Steinberg's midseason series of four concerts comprised a brilliant week of the North Shore music season. Mr. Steinberg is a dynamic conductor, thoroughly alive to the music in hand. These qualities were a great asset to William Kapell, who appeared under his direction as soloist in Rachmaninoff's Concerto No. 3. The gifted young pianist received spectacular acclaim—justified not only because of an exceptionally brilliant performance, but one in which the artist penetrated the depths of the work musically, making it an unforgettable performance.

Markova-Dolin Ballet at Ravinia

The Markova-Dolin Ballet Ensemble took the stage for the final week of the Ravinia season, with Robert Zeller conducting, and assisted by members of the Chicago Symphony Orchestra. This innovation (ballet substituting for chamber music), proved to be a successful one. Granted that much of the *décor* and more elaborate choreography of a large company were lacking, the presentations were well worth seeing, if only for the enchanting art so consistently set forth by Miss Markova. Features of the week's performances included a world premiere of Fantasia, set to Liszt's transcription of Schubert's Wanderer Fantasie, with choreography by Bronislawa Nijinska; and a first Chicago performance of Chopiniana, with choreography by Fokine. Chopin's music suffered such musical distortions that not even the exquisite dancing of Miss Markova could compensate. Why should we be more tolerant of ballet transcriptions than of those used by solo and duo pianists?

MILTON PREVES,
principal violist of the Chicago Symphony Orchestra, who will conduct the Metropolitan School of Music orchestra during the coming season. (Photo by G. Nelidoff.)

Malko Conducts Final Concerts

Nicolai Malko, permanent conductor of the Grant Park Symphony Orchestra, returned to the podium of the band shell for the final week of lakefront concerts, after an absence during which five guest conductors were presented—Hans Heniot, David Van Vactor, Arthur Fiedler, Izler Solomon, and Antal Dorati. Mr. Malko with the excellent support of his men, gave his best efforts to the final concert Aug. 17, presenting an attractive and diversified program, at the close of which, the popular conductor received a "tusch" from the men of the orchestra, and enthusiastic applause from the audience. Jan Peerce, soloist, was given a tremendous ovation for his beautiful singing of arias from Rigoletto and Pagliacci, songs by Romberg and Herbert, and a generous, though insufficient number of encores. Other soloists for the concluding concerts were Marcel Hubert, Camilla Williams, Jesus Sanroma, Arnold Eidus, Ida Krehm, David Davis, Jacques Abram, Robert Merrill, Winifred Heidt, and Whittemore and Lowe.

A popular feature of the Grant Park concerts was the presentation in concert form of Carmen, sponsored by the Grant Park District Opera and Operetta Guild, with Ramon Vinay as guest artist; Chicagoans Lois Gentile and Otto Slatinsky as Carmen and Escamillo (both heard previously in successful operatic appearances); and Joyce Duskin, as Micaela. Miss Duskin made her first Grant Park appearance on this occasion. Her striking talent, beauty, and excellent vocal equipment lent interest and importance to the performance. George Lawn was the efficient and talented conductor.

Chicago Opera Auditions

In spite of the fact that there will be no Chicago Opera this season, the board has set aside $1,000 for auditions for promising young singers and musicians. Outstanding musicians will be invited to judge the finals.

To continue the policy of providing opera tickets for music students, the Opera Guild will benefit from a fashion show, to be held Oct. 3 in the "28" shop of Marshall Field & Co. Students will be taken both to the San Carlo and Opera Theatre performances. The San Carlo opens a 3-week season on Oct. 6 at the Civic Opera House, and the Opera Theatre is planning the Chicago premiere of Britten's new opera, Albert Herring.

William Charles in Chicago Recital

William Charles, Nebraska-bred Chicago basso, will be presented in Kimball Hall recital Oct. 1. After nearly 5 years of army service, Mr. Charles returned to the vocal teaching field at Columbus, Neb., where he gave a recital April 1 under the auspices of the Friends of Music. Another appearance in the spring of '47 was at Joslyn Memorial in Omaha. Mr. Charles formerly spent 4 years as staff vocalist at Radio Station K.F.A.B. at Lincoln, Neb. His Kimball Hall recital will include a group of Schubert lieder, songs of Wolf, Chausson, Verdi, Rimsky-Korsakow, Moussorgsky, and a group of songs by the American composers Warren, Kramer, John Alden Carpenter and Wolfe.

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MARGARET BONDS,

pianist-composer, whose Chicago recital under Philruth Inc. (Kimball Hall, Sept. 23) will feature three of her own compositions in addition to works of Bach, Beethoven, Chopin and Scriabin. Among other awards, Miss Bonds is the recipient of a Rosenwald Fellowship and the Rodman Wanamaker National Composition Prize.

Elizabeth Travis Opens Concert Season

Elizabeth Travis, pianist, who has toured three continents, will make her third Chicago appearance in Kimball Hall recital, Sept. 30. Among major works programmed will be Schumann's Symphonic Etudes. Miss Travis will be presented in the first of two concerts at Milliken University, Decatur, Ill., on Sept. 13.

Chicago University Concerts

Two outstanding vocal recitals have been presented by the Music Department of the University of Chicago this summer. On July 16, Yves Tinayre, baritone, accompanied by a group of four instrumentalists, offered a program of music of the Middle Ages and Renaissance. Mr. Tinayre prefaced each selection by remarks of scholarly import, which contributed to the audience's appreciation of the music. On August 13, Joseph James, Negro baritone, presented four complete song cycles, by Beethoven, Debussy, Moussorgsky, and Ravel. Mr. James brought an expressive voice and some interpretive ability to this ambitious program, although an English translation detracted from the beauty of the Debussy songs. Alberta Mayo contributed exceptionally sensitive accompaniments. W. M. S.

San Carlo Engages Extra Stars for Chicago

Fortune Gallo, managing director of the San Carlo Opera Co. (invited by the Chicago Opera Co. for a season of 3 weeks at the Civic Opera House, Oct. 6 to 26, inclusive), has announced that in addition to the regular San Carlo artists, he has augmented the roster with the following favorites of the Chicago and Metropolitan Opera: Mario Berini, Vivian Della Chiesa, Winnifred Heidt, Anna Kaskas, Selma Kay, Torsten Ralf, Alexander Sved, Richard Tucker, Astrid Varnay, Ramon Vinay, and others to be announced. Operas to be given are Carmen, Butterfly, Traviata, Boheme, Aida, Faust, Il Trovatore, Rigoletto, Cavalleria, Pagliacci, Lucia di Lammermoor, Lohengrin, Tosca, and Barber of Seville.

Harry Zelzer, general manager for the Chicago season, announces that the company will extend the regular facilities offered by the Chicago Co., such as subscriptions and coupon books.

Music Institute of America Formed

The recently created Music Institute of America, a non-profit educational organization, serving all phases of the music industry, has begun an intensive campaign to regain an important place for music in American life. The Institution will conduct an educational drive aimed at enabling more children and adults to participate in musical activities thereby developing musical tastes. About $80 000 will be spent on the project during the first year. A leading Chicago firm, Harry Coleman & Co. has been chosen to conduct the public relations program designed to increase the prominence of music in educational systems, community recreation programs, institutions, civic organizations and other groups, and to establish the benefits of music as a constructive outlet for leisure time and personal expression.

Reuter in Wheeler Opera House Concert

Word comes from Rudolph Reuter, pianist, who is combining his vacation with artistic activities at Aspen, Colo., that 'the Aspen project is functioning brilliantly, and the whole town is revivified. Now the cultural activities are doing as much to make the spot as attractive in summer as the famous ski activities make it in winter." A series of musical events in the old Wheeler Opera House includes a piano recital by Mr. Reuter, and four chamber music concerts in which 8 of the big trios and several sonatas of the chamber literature will be played by Mr. Reuter and his associates: John Weicher, concert master of the Chicago Symphony Orchestra, and Dudley Powers, the orchestra's solo cellist. These concerts are expected to draw large audiences from the neighboring resorts in Estes Park and from Denver.

Macburney Studios Pupils Heard

The Macburney Studios were represented by superior student singing when Mr. Macburney presented his pupils John Irish, baritone, and Betty Jayne Froehlich, lyric soprano, in recital, before a large audience at the Cordon Club, Fine Arts Bldg., July 21. Mr. Irish and Miss Froehlich displayed voices of beautiful quality, talent for singing, and excellent training musically and vocally. Composers represented on the program were Beethoven, Mozart, early Italian masters, Verdi, and modern American writers. Accompanist Edward Hopkins was an asset to the program.

Roosevelt College Presents Jirak's Works

The Roosevelt College School of Music honored Karel B. Jirak, visiting professor during the school's summer term, when a program of the Czech composer's chamber music was presented in the Gothic room of the Hotel Continental Aug. 4. The large and discriminating audience assembled for the occasion, heard Mr. Jirak's flute sonata Op. 32; Three Poetic Polkas, Op. 48; violin sonata, Op. 20; Three pieces for violin, Op. 36; and Quintet for woodwinds and fresh horn, Op. 34. Musicians participating, were Ralph Johnson, flute; Dorothy Mayer, piano; Saul Dorfman, piano; David Moll, violin; K. B. Jirak at the piano; Robert Mayer, oboe; Walter Wollage, clarinet; Wilbur Simpson, bassoon; and Harry Jacobs, french horn.

Ivins Studio Notes

Engagements of pupils from the studios of Maurice G. and Annadaze Ivins, include those of Robert Anderson, choir director and church soloist in South Bend, Ind., who appeared as soloist in Haydn's Creation in Mishawaka, Ind., recently; Esther Baker, soprano soloist in the same oratorio presentation, and church and convention soloist in Kenosha and Racine, Wis., and Oak Park, Ill.; Edna Mae Holm, winner of the $500 Wisconsin Federation of Music Clubs scholarship, who was heard as soloist for the Kenosha Woman's Club Spring Festival; Alice Sankowski, soloist at St. Thomas Church, Kenosha, who is fulfilling a 13 weeks radio contract; Anne Iserman, recent recitalist at the Allerton Hotel, and soloist for the Catholic Woman's club spring luncheon; Marilin Adamson, soprano, and Janet Anderson, pianist, in joint recital at the Allerton Hotel, and in Kenosha, Wis.; June Anderson, church soloist and director of music, heard as soloist in Gilbert & Sullivan productions at Notre Dame University; Beverly Wygard, contralto, and Beverly Shields, soprano, who were soloists during the season at Fair Oaks Church, Oak Park, Ill.; Patricia Hunt, of the South Bend Conservatory faculty, recently appointed assistant soloist of the First Church Scientist of that city; Frank Krachovoski, producer and tenor lead in the Moravian Youth Organization's presentation of "Song of the Homeland"; Lillian Kasparic, who took the soprano lead in the same presentation, who is heard each Tuesday on the foreign language broadcast, and is soloist at St. Mary of Celle Church; and William Kuessow, baritone, appearing with June Anderson, contralto, in joint recital at the Allerton Hotel.

MARION HALL,

pianist, on her summer holiday. Miss Hall's recent concert tour sponsored by the University of Minnesota included leading cities throughout the State of Minnesota, Wisconsin and North Dakota. Appearing under the management of Clarence Cramer, Miss Hall also was heard in a concert, July 30, at Charleston, Ill., State Teachers' College, and earlier in the summer was soloist at the Music Merchants' Convention at the Palmer House, Chicago.

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LOS ANGELES Bowl Events Include Ballet

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

A delightful absence of microphones made the concert at Laguna Beach's Irvine Bowl, Aug. 17, a most enjoyable outdoor concert. It was possible to hear the Philharmonic Orchestra musicians, conducted by John Barnett, with Artur Rubinstein as soloist, without the metallic distortion that has handicapped the Hollywood Bowl concerts since the advent of Leopold Stokowski. Barnett handled the orchestra with authority and competence, giving a brisk reading of the Prelude to Wagner's Die Meistersinger and making a lovely effect with Delius' exquisite Walk to the Paradise Garden, followed by Strauss and Enesco items. Rubinstein has played the Tchaikovsky B flat minor Concerto innumerable times in this vicinity, and added another dynamic performance on this occasion.

Bowl Season Highlights

The Hollywood Bowl season continued in full swing with four concerts weekly. The microphones, a lingering legacy of Stokowski, have at least been mitigated to a metallic murmur. But the prime annoyance this year has been airplanes, which fly over the Bowl frequently. At the beginning of the season an announcement was made that the Civil Aeronautics Authority would cooperate with the Bowl in keeping them from above the area. Two searchlights were installed to pick up the numbers of the offenders. But they have not greatly helped.

Antal Dorati concluded his Bowl engagement with young Arnold Eidus as violin soloist in Mozart's A Major Concerto. Eidus displayed skillful technique and Dorati showed to advantage in Rossini, Rimsky-Korsakov and Dvorak selections.

Vladimir Golschmann next assumed the baton, featuring Beethoven's Seventh Symphony. Musical interest centered on George Antheil's Nocturne, an individual, skillfully orchestrated mood picture. Golschmann showed to best advantage in the pastel delicacies of Debussy's The Sea.

Soprano Nadine Conner, soloist, on July 24, was a victim of the obnoxious sound system and had little enough opportunity to display her actual warm voice. Most pleasing was an aria from Dvorak's Rusalka. Golschmann delivered a spirited reading of Haydn's G Major Symphony No. 13, and also offered A Night On Bald Mountain and Kodaly's Dances from Galantha.

Young Leads His Work

Victor Young conducted the Bowl Concert, July 26, also offering a premiere of his symphonic poem Leaves of Grass, dedicated to Walt Whitman, his orchestration of a Paganini Perpetual Motion, and his own effective Manhattan Concerto for piano and orchestra. Harry Sukman gave a brilliant reading of the solo part. Official soloists were Larry Adler and Paul Draper, the former winning plaudits with a presentation of a Bach concerto and Enesco's First Roumanian Rhapsody. Draper again delighted his auditors with his finesse of movement.

In the Sunday concert, July 27, soprano Florence Quartararo was often a bit under the orchestra's pitch, though how much of her difficulties were due to the microphoning is a moot point. She offered Tchaikovsky and Verdi arias and a miscellaneous group. Golschmann led the orchestra in Schubert, Sibelius, Bizet and Tchaikovsky selections.

Ballet Russe Scores

The Ballet Russe de Monte Carlo returned to the Bowl July 29, giving six performances during that week and the next. Alexandra Danilova's exquisite dancing was the focus of attention each night, while male honors were captured by Leon Danielian and Frederick Franklin. Ruthanna Boris, Pauline Goddard, Nicholas Magallanes, Nathalie Krassovska and the other principals were well supported by the company in the standard repertory they offered during the winter season. A highlight was Frankie and Johnny, which had been omitted at the Philharmonic Auditorium due to the censorship of the Temple Baptist Church, which owns the hall. Other popular items were Gaité Parisienne, Rodeo, Cirque de Deux, Madronos, Scheherazade and Le Beau Danube.

Iturbi Conducts and Plays

Jose Iturbi's practice of conducting the orchestra from the piano bench while appearing also as soloist won him equal amounts of plaudits and censure from the intermission commentators. He carried off the Beethoven Third Concerto and his own version of Gershwin's Rhapsody in Blue with *savoir-faire*. With the baton he delivered Mozart, Ravel and De Falla selections with purposeful polish.

The superb singing of Jerome Hines won an ovation for the young basso when he appeared as soloist, Aug. 10. His powerful voice was handled with masterly control and his interpretations were musicianly and appealing. He scored emphatically in an aria from Donizetti's Lucrezia Borgia and continued with the Song of the Volga Boatman, and selections by Thomas, Brogi, Michelet and Lara. The orchestra was in the capable hands of Izler Solomon, who brought appropriate whimsy to Walton's first Façade Suite, admirable spirit to Cimarosa, Smetana, Sanders, and Borodin numbers, climaxing with Tchaikovsky's Fourth Symphony.

Solomon had better opportunity to show what he could do with the orchestra in his symphony concert, Aug. 12, with the Kabalevsky Second Symphony as *pièce de résistance*, Milhaud's colorful Suite Français, a Concerto by C. P. E. Bach, and William Schuman's cheery American Festival Overture. Scarlatti and Chabrier items rounded out the well-planned program.

Rubinstein and Cugat

On Aug. 14 Artur Rubinstein drew a large and appropriate audience to enjoy his fine delivery of the Brahms Second Piano Concerto. Solomon gave excellent cooperation and offered the Shostakovitch Fifth with considerable sparkle.

Xavier Cugat attracted a large audience to the Bowl, Aug. 16. It is quite evident that this type of music and its manner of performance is appealing to a large number. Personally, we find it entertaining for a few pieces, monotonous from then on. He was aided by Nicholas Urcelay, tenor; Rafael Mendez, trumpet; Betty Reilly, billed as a soprano, and the Hugo Strelitzer chorus.

Greek Theatre Operettas

Gene Mann's summer season of light opera at the Greek Theater continued delightfully with an excellent presentation of Blossom Time, under the assured baton of Frank Tours. Paul Keast was a splendid Schubert and Frank Hornaday made a capable Baron Schober. Deane Carroll made a pretty Mitzi with a small but pleasing voice. Corinna Mura did well as Bellabruna and Al Eben was a properly merry Kranz. The direction of Edward Reveaux made the most of the renovated stage.

Equally effective was Noel Coward's Bitter Sweet, which continued Mann's series. It was beautifully staged by Reveaux, who made fine pictorial effects from the sets and lighting. The music received sympathetic treatment under the knowledgeable baton of Tours. Anne Jeffreys was admirable as Sarah both in voice and appearance. Robert Shafer made a particularly effective Carl Linden, Gabrielle a pleasing impression as Manon.

Patience Revived

Gilbert and Sullivan's Patience was revised by the American Savoy Comic Opera Company with the presentation in the El Patio Theater. Director Edgar Iversen played Bunthorne, Everett Nygaard was Grosvenor, Virginia Blair sang the title role and Marsden Argall was Colonel Calverly.

Barthelson and Hoff Heard in Berkeley

BERKELEY, CALIF.—Joyce Barthelson and Virginia Hoff, duo-pianists, were heard here in their only recital in this vicinity at the Berkeley Piano Club House. The program was distinguished for finish, tonal excellence and delightful phrasing. Berkeley friends who filled the clubhouse to overflowing were privileged to hear in advance some of the repertoire to be presented in New York during the coming season, notably important being a suite in three parts composed by Miss Barthelson: The Journey, The Homecoming and Return to the City. This suite, created from inspiration derived from the Thomas Wolfe book, Time and The River, should place the composer well forward in the ranks of contemporary composers. Sure, finished craftsmanship, well-developed thematic material and an innate sense of the dramatic give this opus colorful and penetrating appeal. Other numbers included Sheep May Safely Graze (Bach), Arrival of the Queen of Sheba (Handel), Suite in D major (Mozart), and Suite (Introduction, Waltz, Romance and Tarantelle) by Rachmaninoff. Encores were awarded the insistent audience.

MRS. FRANCIS H. REDWILL

Prochorowa on Tour In Central America

The Russian pianist, Ksenia Prochorowa, who specializes in the works of Rachmaninoff and has been making a tour of Central America, gave her first recital on August 12 in Mexico City. As a result of her recent successful performance of the Rachmaninoff C minor concerto with the Toronto Philharmonic Orchestra negotiations are under way for other performances of this work for the winter season.

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Up and Down the Guild Keyboard

MARY I. SHORT. During her eight years of chairmanship of Spokane Chapter of NGPT, the number of participants in Guild auditions grew from 75 to over 500. She is Past President of Washington M.T.A. and originator of Pre-High School Piano Syllabus; has given Normal Courses in Chicago; is member of Mu Phi Epsilon, and a civic leader. (Gladys Gilbert Photo.)

The question, "Do you think it possible to create in average pupils a real interest in Bach Inventions?" was put to several members of the National Guild of Piano Teachers.

Raissa Tselentis, of New York, in her article on The Youth Appeal in Bach, warns against introducing Bach through the Inventions, but urges first acquaintance with the Bach "of the tender, emotional, intensely expressive, but simple melodies of the Anna Magdalena books."

Mrs. F. H. Mahr, Houston, Tex.: "Yes, by introducing simple Bach pieces to the pupil at the earliest date, and explaining different voices, the pupil is prepared to understand and enjoy the Inventions."

Sister Mary Bede, S. L., of Webster College, St. Louis, Mo.: "Yes, provided the teacher prepares the pupil for the Inventions by a steady Bach diet as suggested in the NGPT syllabus—*i.e.,* the little dances and melodies, and easier portions of the French Suites."

Beulah Cheever, Portland, Ore.: "Yes!! My class grows into the Inventions through the Little Dances and Preludes, striving to prepare for music they hear my advanced students play." She adds this note: "I find pupils decide years ahead which Inventions they wish to play! I am amazed myself sometimes."

John D. Jones, Knoxville, Tenn.: "The secret is to practice hands separately and together with rhythmic devices, and tracing the motive through its inversions, transpositions, and canonic imitation."

Carl Roeder tells of a four-year-old boy who came to the studio with his mother, a famous pianist. "I can play a Bach Fugue!" the youngster announced, and played not one, but several of the themes of Fugues and Inventions—"with proper phrasing, too," Mr. Roeder added with delight.

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The National Membership Committee mourns the passing of a prominent Charter Member of the Guild, Abby De Avirett of Los Angeles, originally from Austin, Tex. He studied and played in New York and Europe, served in 126th Field Artillery in World War I, taught many professionals, and was on the boards of the Philharmonic Orchestra and Hollywood Bowl. G. W.

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Lucerne Festival Offers Modern Works

LUCERNE.—The International Music Festival held here from Aug. 9 to 27 comprised five symphonic concerts, conducted by Galliera, Muench, Ansermet, Paul Hindemith, Furtwaengler, with soloists including Erica Morini, Brailowsky, Menuhin, Dinu Lipatti and others. The opera stagings included Benjamin Britten's Rape of Lucretia and Albert Herring.

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NEW PUBLICATIONS

Young composers from Argentina, Brazil and Uruguay have been invited by the Empire Tractor Corporation of New York and Philadelphia to compete for scholarships at the Berkshire Music Center. A U.S. committee headed by Aaron Copland will issue invitations to leading South American composers to join in determining awards. In addition to the scholarships, the Empire Corporation's good will project for cultural relations between this country and the three South American countries in which it is now active includes a spring concert of native works in New York. Though the project is at present confined to the three countries, it will in all likelihood be extended later on.

Associated with Aaron Copland in making the final award decisions are Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen, and Carleton Sprague Smith. Mr. Copland is at present lecturing in South America and will not return until December.

Plans are now being made to bring together a judicial committee in each of the three countries for preliminary examination of manuscripts submitted by composers under thirty years of age. Each committee is to select two works by each of three contestants. These will be forwarded to the U.S. group, where final decision will be made. The scholarships include transportation to and from the Berkshire Music Center, tuition, and living costs as well as attendance at the regular Berkshire Festival concerts.

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The Composers Press, Inc., has just announced two new contests open to American composers—a $25 cash prize each for a first or second grade piano piece and a first or second grade violin piece. The winning compositions will be published by the firm and the composers given a royalty contract. Contest closes Oct. 1, 1947 and application blanks will be sent on request.

A $100 prize is being offered by the New York Flute Club for a flute and piano composition. The contest closes Jan. 15, 1948. Those interested in details should write to Lewis Bertrand, 18 E. 41st St., N. Y. . . . Gaylord Humberger has been appointed to the educational staff of Music Publishers Holding Corp. . . . J. J. Robbins has signed Dr. Raymond Burrows, Dr. Harry Robert Wilson and Domenico Savino for a series of piano instruction books. . . . Mrs. Pat Apgood, former member of the educational department and Southern district manager of Mills Music, Inc., married Warrant Officer Sam Kurtz at Bolling Field recently. It is reported to have been a musical, military wedding. . . . Orchestral parts for The White Peacock by Charles T. Griffes are now available for the first time at G. Schirmer. First performances in New York and Philadelphia of Samuel Barber's ballet suite Medea for full orchestra will be given by Ormandy and Philadelphians in December. The work was originally written for Martha Graham's modern dance production, Cave of the Heart.

For Two Pianos

SINFONIA FROM CANTATA 75 (Die Elenden sollen essen); JESUS CHRISTUS UNSER HEILAND (Jesus Christ, Our Saviour); by J. S. Bach, arranged for two pianos by Walter Emery. Novello & Co., Ltd., H. W. Gray Co., N. Y., distributors. $1.

Walter Emery has arranged the Jesus Christus from one of the organ chorale preludes. It is a sober, thoughtful, flowing transcription, with some harmonies that would be judged bold even by present day standards. The Sinfonia is a faster-moving selection that introduces a chorale melody over a running figure. Not too difficult, the parts of both transcriptions are well spread between the two pianos, and they are useful additions to the two-piano repertoire.

THE SECOND JOYFUL MYSTERY, by Theodore Chanler. Associated Music Publishers, Inc., N. Y. Two copies, $2.25.

Whatever clue the title needs is given in a title-page quotation from Dante: "Maria corse con fretta alla montagna." A slight medieval flavor seems to be present in this fugue for two pianos, though that may be from association of ideas. At any rate the fugue has a sincere feeling to the writing, plus several dignified themes that avoid banality. Two-piano teams could play this in concert; the music is worth public hearing.

For Oboe Solo

ARAB CHANT, by Max Steiner. Mills Music, Inc., N. Y. 60c.

This Arab Chant utilizes a Rimsky-Korsakoff type of exoticism. Both piano and oboe parts are simple, with the rhythmic scheme alternating between two-four and three-four time except for a closing cadence in four-four.

Piano Solo

35 SONATAS, by Domenico Scarlatti. Carl Fischer, Inc., 2 volumes, $1.25 each.

No editor's name is given in this carefully edited and fingered edition. The preface states that since the Scarlatti autographs were not available, the Longo edition has been used as a basis. Editorial interpolations have been indicated, and there is a table denoting the execution of the Scarlatti embellishments. The Longo numbers of the thirty-five sonatas in this edition are as follows: 23, 33, 58, 104, 128, 187, 188, 256, 263, 324 331, 338, 345, 368, 370, 375, 381, 396, 407, 413, 416, 422, 424, 429, 430, 433, 434, 465, 475, 486, 490, 498, 499, Supp. 3 and Supp. 39.

TOCCATA, by Theodore Chanler. Music Press, Inc., N. Y. 75c.

This is an effective piece, predominantly in E flat Major, fast-moving and virtuosic without being too difficult for most pianists. There are much arpeggio work and scale passages, divided between both hands, the harmonic medium is not stringent and the work would make a fine selection for an encore.

ESQUISSE D'UNE POEME, by William J. Simon. Edward B. Marks Music Corp., N. Y. 60c.

Subtitled Poetical Sketch, this piano solo offers problems in scale passages, arpeggio work, and a melodic outline predominating over an arpeggiated figure. The key is A major, though there are some modulations into related keys. With an emphasis on melody of a salon nature, the music may interest teachers who favor sentimental pieces for their students.

Folk Song Collection

SING OF AMERICA, folk tunes collected and arranged by Tom Scott. Thomas Y. Crowell Co., N. Y. $4.

The publishers have spared no pains to make this an exceptionally handsome volume. The format is attractive, the music clearly printed, and the Brussel-Smith wood engravings are artistically excellent. There are 35 folk tunes from the repertoire of Tom Scott, who has arranged them in their simplest form for this volume. Each song is prefaced by a chatty note and an illustration. Among the collection are the following: Hammer Song, What Shall We Do with a Drunken Sailor?, Paul Bunyan, John Henry, Froggie Went a-Courtin', Foggy, Foggy Dew, Barb'ra Allen, The Story of Twelve, and The Old Chisholm Trail.

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POPULAR ARRANGEMENTS ISSUED

Vocal Duet

BEGIN THE BEGUINE, words and music by Cole Porter, Spanish version by Maria Grever; arranged by William Stickles. Harms, Inc., N. Y. 75c.

This simple arrangement of Porter's pungent and popular ballad from the show Jubilee has been attractively made. It is for either soprano and alto or soprano and baritone.

Piano Duets

WITH A SONG IN MY HEART (Rodgers), VALENCIA (Padilla), ITALIAN STREET SONG (Herbert) and OH, LADY BE GOOD (Gershwin), all arranged by J. Louis Merkur. Harms, Inc., N. Y. 75c each.

These simplified versions for piano duet of three popular musical stage successes are tastefully made and not beyond the abilities of moderately trained players.

Vocal Solo

NIGHT AND DAY (Porter), TEA FOR TWO (Youmans), APRIL IN PARIS (Duke), A KISS IN THE DARK (Herbert), LOVER, COME BACK TO ME; DEEP IN MY HEART, DEAR; and SOFTLY AS IN A MORNING SUNRISE (all by Romberg), arranged with Spanish texts by Johnnie Comacha and English originals. Harms, Inc., N. Y. 50c each.

Tried and true works, popular for their tuneful qualities, are provided with Spanish texts in addition to the well-known versions in the vernacular. They should thus appeal to a wide market in the various American republics. There are symbols for ukulele and banjo for the Duke song, and in the case of the Porter and Youmans also diagrams for guitar.

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RECENT DISC RELEASES

Orchestral

DVORAK: Symphony No. 1 in D, Op. 60. Cleveland Sym. Orch., dir. Leinsdorf. Columbia M-MM-687, 5 discs, $6.

GLAZOUNOFF: Excerpts from Raymonda. Boston Pops Orch., dir. Fiedler. Victor M-DM-1133, 4 discs, $4.85.

LISZT: Mephisto Waltz; WOLF-FERRARI: Secrets of Suzanne Overture. N. Y. Phil. Orch., dir. Rodzinski. Columbia X-MX-281, 2 discs, $3.

PROKOFIEFF: Romeo and Juliet Suite No. 2. Boston Sym. Orch., dir. Koussevitzky. Victor M-DM-1129, 2 discs, $2.85.

STRAUSS, Johann: Fledermaus Waltzes (arr. Stokowski). Hollywood Bowl Sym. Orch., dir. Stokowski. Victor 10-inch disc 10-1310, 75c.

STRAUSS, Richard: Le Bourgeois Gentilhomme. Pittsburgh Sym. Orch., dir. Reiner. Columbia M-MM-693, 5 discs, $6.

Instrumental

BEETHOVEN: Second Piano Concerto, Op. 19; BRAHMS: Intermezzo in E, Op. 116, No. 6. William Kapell and NBC Orch., dir. Vladimir Golschmann. Victor M-DM-1132, 4 discs, $4.85.

DEBUSSY: Violin Sonata. Zino Francescatti (violin) and Robert Casadesus (piano). Columbia X-MX-280, 2 discs, $3.

KORNGOLD: March from Much Ado About Nothing; PONCE: Estrellita. Jascha Heifetz (violin), acc. Emanuel Bay. Victor 10-inch disc 10-1314, 75c.

SCHUBERT: Impromptu in G, Op. 90, No. 3; Waltzes. Maryla Jonas (piano). Columbia 72047-D, $1.

Vocal

HANDEL: Messiah (excerpts). Lura Stover (sop.), Lydia Summers (con.), Harold Haugh (tenor) and J. Alden Edkins (bass-bar.), with Augustana Choir acc. Clarence Snyder and Bryroll (organ). Lundholm. Henry Veld (musical director). Bibletone set T, 4 10-inch discs, $4.70.

VERDI: La Traviata (complete). Sung by soloists, chorus and orch. of the Rome Opera House, dir. Vincenzo Bellezza. Cast includes Adriani Guerrini (Violetta), Maria Huder (Flora and Annina), Luigi Infantino (Alfred), Paoli Silveri (Germont) and others. Columbia OP-MOP-25, 15 discs, 2 volumes, $18.

WAGNER: Rome Narrative (Tännhauser); Am Stillen Herd, Probelied, and Preislied (Meistersinger); In Fernem Land, and Abschied (Lohengrin); Nur Eine Waffe Taugt (Parsifal). Torsten Ralf (tenor), with Metropolitan Opera House Orch. dir. Busch. Columbia M-MM-634, 4 discs, $5.

The Leinsdorf recording of Dvorak's First Symphony marks the initial appearance of that work in the Columbia catalogue. It is a fine, sturdy piece of music, and is well conducted. Dvorak was strongly under the influence of Brahms at the time of composition, but his melodic inspiration was too fecund for mere imitation. Thus while we have effects, especially in the development passages, that stem directly to the German master, there is a brightness of thematic material and a brilliance of orchestration that makes Dvorak's work individual enough in its own right.

It is in the matter of orchestration especially that this symphony is so distinctive. Dvorak's orchestra sings. The choirs are handled with an instinctive sense of their particular attributes, and no composer ever got more from the horn section than did Dvorak For a cheerful, melodious piece of music, then, this symphony is strongly recommended.

Melody, too, is prominent in Strauss' score to Le Bourgeois Gentilhomme, but it is melody of quite a different character. Strauss used a small score here, and used it with the utmost skill and originality to supply incidental music to a German revival of the Moliere comedy. Sophistication and a sly underlining of the more farcical elements of the drama are emphasized. The composer has not hesitated to draw upon Lully, insinuate a phrase from Wagner's Rheingold (in the dinner music), and in general have a high time with the humor implicit in the plot. It is a rewarding score, one which could have been presented with more tightness by Reiner. Some of his tempos are slow, and while his orchestra plays with its usual finesse the humor of the music is not pointed up as well as it might have been.

Ballet Scores

Ballet music of two different schools is encountered in the Glazounoff and Prokofieff sets. The latter is in the Petipa tradition, as those who saw the ballet in its recent revival by the Ballet Russe de Monte Carlo can testify. Neither choreography nor music made much of an impression upon the audience, and it can be said that both components sound dated. The Prokofieff score has much more vigor. Idiomatically, of course, it speaks a different language: modern, biting, often dissonant. Koussevitzky is a specialist in music like this, and the Boston Symphony plays up to its usual standard.

New Beethoven Concerto

It can hardly be said that Beethoven's B flat Piano Concerto is a staple of the repertoire. It is not played too often, nor has it enjoyed many recordings. The standard up to now has been Schnabel's old set, an album difficult to locate today. Thus the new recording by Kapell and the NBC Orchestra under Golschmann will serve to bring again before the public a concerto that is worth more than an occasional hearing. It may be early Beethoven, but has vigor and accomplished workmanship. Many consider the B flat Concerto superior to the more popular No. 3 in C minor.

If Kapell does not achieve absolute success, spiritually, technically his performance is very neat. The articulation in the unison scale passages of the rondo is all that could be desired, and the cadenza to the first movement owns much spirit. This young pianist, however, still has to grow into the music. Temperamentally he is of the modern school; the reflection of the slow movement is something that takes more years to possess than Kapell owns. Golschmann's accompaniment is dependable throughout, and the recording is superb.

Casadesus and Francescatti join to give a polished reading of Debussy's violin sonata—his only one, and the last work he wrote. Both musicians are French; both have the elegance of phrasing that the sonata requires. Both, too, manage to make it a bit more interesting than it really is. Which is more than can be said of the Heifetz disc. Not even all his magic can restore the faded charms of Estrellita or bring to life the static measures of Korngold.

La Traviata in Entirety

Columbia is showing the way in large-scale recording. In recent months there has been a two-volume set of Handel's Messiah and a three-volume one of all the Handel Concerti Grossi. Now comes a two-volume set of a complete Traviata, recorded in 1945 at the Rome Opera House.

None of the singers is familiar to American audiences except Infantino, who appeared last season with the City Center Opera. He was in his early twenties at that time—about 23—which would make him just barely a man at the time of recording. Infantino undoubtedly will be a fine singer in the years to come, but entrusting him to such a lengthy role at this time appears to be rushing matters a bit. For one thing, he doesn't have the artistic maturity. For another, he is in recorded competition with some of the most eminent tenors who ever ogled a leading lady. In this album one makes note of a true lyric voice, a certain amount of style, and familiarity with the Italian opera tradition, all of which suggests solid accomplishment in a few years.

Adriana Guerrini has a good conception of the role of Violetta and is obviously a well-routined singer. She takes a top C without any difficulty and has sufficient flexibility to deal competently with the coloratura. There is not much color in her voice, however, which is a little hard and not in character with the part. Paolo Silveri, who is the other featured singer, has a high baritone of mellow quality. With more intensity his conception of the role would have been extremely fine; even as it is one can find little fault with it. Bellezza's conducting is well modeled, minor parts are in good hands, and the recording is clear. This, in sum, is a Traviata that could have been a bit more exciting but is nevertheless possessed of many virtues.

Ralf in Debut

Torsten Ralf, Wagnerian tenor of the Metropolitan Opera Company, makes his debut on American discs with a representative selection from Wagner operas. He does not sound particularly fresh here; perhaps he was not in exceptionally good voice at the recording session. His best work is done in the Tannhäuser and the two Lohengrin excerpts. Elsewhere the brightness and lyric flow is not up to what was noticed on the operatic stage. Of course, Ralf is too well-grounded an artist for the results to be entirely negative; it is merely that this album is not representative of him at his best.

Bibletone Records, which already has a large catalogue of religious discs, has issued one of their most ambitious musical attempts—an abridged recording of Handel's Messiah. There are only four discs, true, but few small companies have the equipment or facilities to engage in anything so complex as a large-scale choral recording. These Bibletone discs are surprisingly successful; the quality of sound is full, the surfaces are quiet, and the choral passages emerge with well balanced quality. Little reverberation is present, too.

Sections of the more popular solos, choruses and recitatives are included. All of the singing is more than competent, while in at least two cases—the female soloists—the work achieves real distinction. Since an unabridged Messiah runs into a large expenditure of money, this set should find a definite place among those who want the music but are not prepared to invest in a complete version.

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Edinburgh Festival Opens; To Hold 1948 Series

EDINBURGH.—The Edinburgh 1947 International Festival of Music and Drama opened on Aug. 24 with a concert at the Usher Hall by the Colonne Orchestra of Paris, under the direction of Paul Paray. The following day Verdi's Macbeth was performed by the Glyndebourne Opera Company.

A report of the festival events will be published in a forthcoming issue of the Musical Courier. Meanwhile, it has been decided by the management to hold another festival in the summer of 1948, owing to the world-wide interest which has been aroused by the rich artistic program this year, including appearances of many noted ensembles and artists.

Malvern Has Elgar Festival

LONDON.—Malvern, which plans to revive its drama festival next year, meanwhile gave a music festival in memory of Sir Edward Elgar, whose home was in this vicinity. The series opened with a garden party on the first afternoon, and ended with a ball on the following Saturday evening. The five day event included a varied program, under the direction of Julius Harrison. In addition to Elgar's works, there were several concerts of chamber music from Tudor days to the present. The Liverpool Philharmonic Orchestra was engaged. The climax of the week came in a performance of Elgar's great choral work, The Dream of Gerontius, by the Stoke-on-Trent Choral Society in the Priory Church.

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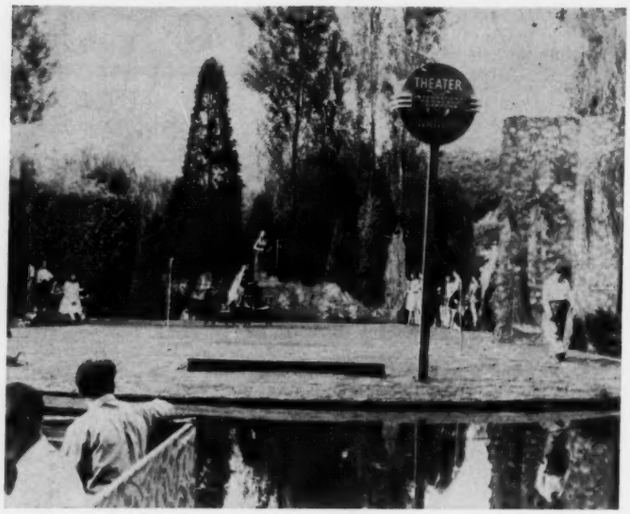

ISLAND STAGE OF INTERNATIONAL FRIENDSHIP GARDENS, Michigan City, Ind. William Andelin as Sarastro and Barbara Recht rehearsing for production of scenes from Magic Flute on Aug. 2.

Fitzu Opera Festival Marks Fifth Season

MICHIGAN CITY, IND.—The fifth anniversary of Anna Fitzu's Opera Festival was given at Friendship Gardens on Aug. 2. Stefan Kozakevich opened with the Prologue from Pagliacci, and excerpts were given, with scenery and costumes, from Hansel and Gretel, Traviata, Tales of Hoffmann, Magic Flute. Roles were taken by Ingrid Halberg (Hansel in Hansel and Gretel and Giulietta in Tales of Hoffmann), Norma Lozzi (Gretel), Sandman (Mary Frances Godwin) Dorothy Santopadre (title role in Traviata), Virginio Assandre (Alfredo), Stefan Kozakevich (Germont *père*), Virginia Dolan (Annina), Clarence Hoffman (the Doctor in Traviata and Schlemil in Tales of Hoffmann), Ray Erickson (Hoffmann), Vera Jeske (Niklausse), Muriel Lawrence (Queen of the Night), Barbara Recht (Pamina), Betty Zastro (Papagena), Willard Andelin (Sarastro). Staging was done by Joe Tessmer and Ray Erickson and William Fantozzi conducted the orchestra.

The production was on the same high level maintained by Mme. Fitzu in earlier seasons. Between 3,500 and 4,000 persons attended, despite threatening weather, and the applause was long and enthusiastic.

Detroit Symphony Names 1947-8 Soloists

DETROIT.—Dr. Karl Krueger, conductor of the Detroit Symphony, has announced the guest artists who will appear with the orchestra in Music Hall during 1947-48.

The first pair of concerts on Oct. 23 and 24 will be purely orchestral (there will be several of these during the subscription series). Percy Grainger, pianist; Otis Igleman, the orchestra's new concertmaster, Rudolf Reti, composer-pianist; Witold Malcuzynski, Polish pianist, Eva Likova, soprano; Andor Foldes, pianist; George Miquelle, cellist; Guiomar Novaes, pianist; Jacques Thibaud, violinist; Leo Nadelman, composer-pianist; Dirk Van Emmerik, oboist; Ruggiero Ricci, violinist, and Leonard Shure, pianist, are to be soloists at concerts throughout the season. On Jan. 22 and 23 there will be an extra concert (not included in the series) of Beethoven's Ninth Symphony; the four soloists for this great work will be announced later.

Several tours are already booked for the Detroit Symphony—one through Canada, as far as Quebec, one into the deep South, one to the Mid-West and another in the East.

Denver Symphony Heard in Red Rocks Park

DENVER.—A new outdoor series of evening symphonic music was launched this summer in the Red Rocks Park natural amphitheatre, 12 miles from this city, by the Denver Symphony Orchestra, under Saul Caston. The schedule of guest artists included Jennie Tourel, Igor Gorin, Donald Dickson, Todd Duncan and Camilla Williams.

This vast amphitheatre, with perfect acoustics and great tiers of seats built into natural concrete between sandstone rocks, was dedicated in 1941 with a concert of the Denver Junior Symphony under Horace E. Tureman, but the war intervened. This year the concerts are being sponsored by the May Company, and the Denver Junior League is underwriting the guest artists' appearances.

Houston Symphony Names Guest Artists

HOUSTON, TEX.—Ten guest conductors will lead the 12 subscription concerts of the Houston Symphony's 1947-48 season, according to announcement by Ima Hogg, president.

Dates of concerts and schedule of conductors and artists are: Nov. 3, Carlos Chavez, conductor; Nov. 17, Hans Schwieger, conductor, and Helen Traubel, soloist; Dec. 1, Maurice Abravanel, conductor, with Claudio Arrau; Dec. 15, Frieder Weissmann, conductor, and Isaac Stern; Jan. 5, Leonard Bernstein, conductor; Jan. 19, Georges Enesco, conductor; Feb. 2, Walter Hendl, conductor, and Eugene List; Feb. 16, Tauno Hannikainen, conductor, and Edmund Kurtz; March 1, Charles Muench, conductor; March 8, Efrem Kurtz, conductor; March 22 and April 5, to be announced.

Outdoor Concerts at Syracuse

SYRACUSE, N. Y.—"Concerts under the Stars" are offered in Syracuse for the sixth summer, sponsored by Syracuse University's College of Fine Arts and the Syracuse Department of Parks. The Civic University Symphony, under André Polah of the university faculty, performs for eight weeks. Guest artists include Doris Stockton, marimbist; Josephine Sitjar, soprano; and a corps de ballet.

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Activities of the Artists

The New York Federation of Music Clubs, Mrs. Warren Knox, president, announces a dinner in honor of Mrs. Royden J. Keith, newly elected president of the National Federation of Music Clubs, at the Town Hall Club on Oct. 8.

Maria Malpi, European soprano, has been engaged as Assistant Professor of Voice at Carnegie Institute of Technology, according to an announcement by B. Kenneth Johnstone, director of the Carnegie College of Fine Arts in Pittsburgh.

Walter Hendl, assistant conductor of the Philharmonic-Symphony, conducted the Les Concerts Symphoniques de Montreal on July 22. Anna Kaskas, contralto, was the soloist.

Max Reiter, conductor of the San Antonio Symphony, has accepted an invitation to guest conduct the NBC Symphony on Sept. 7. This will be the San Antonio conductor's second appearance in a nationwide NBC broadcast. His first was last year in the Orchestras of the Nation series. He was heard on the ABC network last month.

Arthur Lovejoy, pupil of Mrs. A. Theodore Gaillard, gave a piano recital at her studio recently. Arthur is 12 years old and has studied two years with Mrs. Gaillard.

Mildah Polia, French mezzo-soprano, will start a French class on Sept. 6. Miss Polia is a consultant on French music and literature and on program building.

The first Canadian performance (also initial radio hearing) of Heitor Villa-Lobos' Piano Concerto will be given by Ellen Ballon under Desire Defauw over the CBC network from Montreal on Oct. 28 in a special concert salute to South America featuring works by Villa-Lobos. The broadcast will be heard all over Canada and by shortwave in South America.

Toska Tolces, pianist, will give a recital at Carnegie Hall on Oct. 3.

Erno Balogh, pianist, gave a recital in Rochester, N. Y., in June, a reengagement from an appearance in that city two years ago.

Stanley Hummel, pianist, will play six Chopin recitals during the coming season at Adelphi College and the Albany Institute of History and Art. His New York recital will take place on Oct. 25 at Carnegie Hall.

Margaret Sittig, violinist, and Frederick V. Sittig, pianist, gave a recital on Aug. 25 at Bar Harbor, Me. They play at the Art Association in Newport, R. I., on Sept. 4.

Clifford Hertzer, young American pianist, after a vacation in Maine, fulfilled concert engagements at Old Greenwich, Conn., Aug. 15; Bay View Summer School, Aug. 31, and is booked for appearances with St. Bartholomew's Club, Sept. 10; Manchester, Conn., 12; Brooklyn Conservatory, 15. Sept. 19, he will give a recital at Town Hall.

H. Walter Hatchek played piano solos and accompanied the National Male Quartet in a concert during the summer season. Substituting for Leo Taubman, Mr. Hatchek accompanied The Troubadours in a concert at the Central Auditorium in Lakeside-on-Lake Erie, and a joint recital by Jean Dickenson, soprano, and Mario Berini, tenor, at the Hunterdon Hills Playhouse in Jutland, N. J.

The Mascagni Opera Guild on Aug. 13 gave a performance of Carmen at the Community Center; 20, Traviata; 27, Cavalleria Rusticana. On Sept. 3 they give their first presentation (non-subscription) of The Marriage of Figaro.

Emile Renan, baritone, sang with the St. Louis Municipal Opera, July 28 through Aug. 17, appearing in Chimes of Normandy, Naughty Marietta and Babes in Toyland.

Wilfred Pelletier, conductor of the Metropolitan Opera, before his departure for South America to fulfill engagements there, was notified that he has been made a Chevalier of the Legion of Honor of France.

Elenore Altman, pianist, of the University of Arizona, recently was soloist with the Mt. Vernon (N. Y.) Symphony Orchestra at the Bronxville Women's Club. Proceeds of the concert went to the Mt. Vernon Symphony Orchestra Library.

The ballad singer Susan Reed, who makes her first concert tour this season under the auspices of Columbia Concerts, was featured in the Asheville Mountain Dance and Folk Festival this summer.

A. M. Walker, Austin, Tex., music store owner, has assumed duties as business manager of the Symphony Society of San Antonio.

Lawrence Ehrlich, baritone, will travel with Opera for College this fall, scheduled for performances at major colleges and universities throughout the East. In the summer he sang at the Sinclair Hotel, Bethlehem, N. H. He has appeared with the San Carlo Opera and the Columbia University Opera Workshop where he took the lead in Mehul's L'Irato.

Elisabeth Schumann, lieder singer, is in England giving concerts. She returns here in October, and will then resume teaching activities.

Douglas Johnson, pianist, will be soloist with the Detroit Symphony on Sept. 7 over the ABC network, playing the Weber Concertstück.

A memorial broadcast of Frederick Block's music was given over WNYC on Aug. 31.

Bernhard Weiser, American pianist, appeared seven times as soloist with the Boston Symphony this summer, five times at the "Pops" and twice at the Esplanade concerts, including the June 17 and July 2 broadcasts on the nationwide network of the ABC.

Mason Kneedler, baritone, will be the cantor in the overflow services of the New Year and Yom Kippur and Atonement at Temple Emanu-El.

Louis Kaufman, violinist, on Aug. 8 played the "earliest" concert of his career—at 8:55 a.m. at Arizona State College. Mr. Kaufman is recording a Delius sonata for Vox early in September.

Nan Merriman, mezzo-soprano, makes six appearances with the New York Philharmonic in 1947-48—singing De-Falla's El Amor Brujo in March, with Stokowski conducting, and Missa Solemnis by Beethoven the following month under Bruno Walter. Miss Merriman opens her season on Sept. 28 in Minneapolis and, 30, in St. Paul with orchestra led by Andre Kostelanetz.

Ross Sandra, soprano, and Norman Atkins, baritone, will sing at Town Hall on Sept. 13. They were chosen by the audience in a contest sponsored by Margaret Walters.

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Many others in their letters have asked for suggestions in meeting the parents and having them become more interested in the work being done in the piano lessons.

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There is no question that parents *are* deeply and sincerely interested in the piano work of their children. Often they would like to show more cooperation, if they but knew what to do and how to do it.

The organizing of a Parent-Piano Teachers Association is one of the best ways of interesting parents. This must be foremost a parents' organization, run entirely by the parents.

It may be started at the suggestion of the piano teacher but, once under way, it should be in the hands of the parents. All officers and committee members should be chosen from among the parents, representation being equally divided between fathers and mothers.

The teacher should remain in the background at all meetings, and in fact, it might be well to suggest a meeting without the former present.

•

It probably would surprise many teachers to find out how many topics parents can find for discussion pertaining to the piano lesson. Some are usually well founded and some less, but all should be open to discussion.

In the course of one season a thoroughly wholesome understanding can be established through just knowing one another better.

There are after all only one or two important points all teachers want clearly understood by all parents—first, that the parent is responsible for the daily practice, with proper conditions and atmosphere; secondly, that the teacher is the teacher at all times and should not be questioned as to materials and procedures.

These points should be clearly stated before any pupil is accepted and need not be mentioned at any of the above meetings.

•

To use these meetings as a means of discussing the value of music for every child and such timely subjects will create renewed interest in music by all members.

Have two or three meetings each season held in the homes of the parents, the teacher being hostess at one also in the studio; have speakers from other professions, and urge parents to give a music program. This may prove anything but professional in quality but will create interest. Duet playing—even with the music—will add personal activity. Have no pupils play at these meetings.

Start a Parent-Piano Teachers Association if it is at all possible, and help bring about a better understanding of *why* every child should have at least two or three years of piano study.

•

Ear Training and Theory Classes

I find that my pupils are weak in ear training and theory. They need special work in this, so I am trying to organize weekly class lessons for my high school pupils. Would you recommend a textbook or is it better not to use one?

M. R. H., Texas.

You will find that the classes for ear training and theory work will be most helpful to all of your pupils. If possible, try and have classes for the younger pupils also.

It is better for you to have a textbook, but it is not necessary for the students to have one. Correlating this work with the piano material of each pupil will give you a practical working basis.

•

New Pupils

Two new pupils coming to me in the fall have studied several years and are very talented. Both of them are playing much too difficult music. What is my best procedure to begin tactfully with easier compositions? When I accepted these pupils last spring, I asked them if they did not think their work too difficult and they both agreed that it was.

J. A. W.

It appears that you have no problem since you have spoken to these pupils about playing too difficult material. Especially since they agreed with you, all you need do is give them the material within their scope and increase their "listening" for finer playing, and go along slowly and carefully.

•

Memphis and Mid-South Assn. To Hold Piano Auditions

The Memphis and Mid-South Piano Scholarship Association of Memphis, Tenn., Louise Mercer, president, announces its annual competitive piano auditions for the age group 17-22 to be held the week of March 15, 1948. First prize will be $1,000, second, $500, to be used in study of piano.

Contestants are required to play the first movement of the Beethoven Sonata in A flat, Op. 26, and to play one selection from the Well Tempered Clavichord of Bach, Book I, Nos. 2, 6, 11, 13, 15, 17 or 19; to play one of the following Chopin numbers, Etudes, Op. 10, Nos. 2, 10 or 12, Etudes, Op. 25, Nos. 1, 8, 10, 11 or 12, Prelude, Op. 18, No. 24; to play one of the following Debussy excerpts Pagodes, Poissons d'or, Prelude in A minor, Pour le Piano, Jardins Sous le Pluie, Soirée dans Grenade. There will also be a musicianship examination, with general outline furnished on request. Applications must be in by Feb. 1, 1948.

The association is sponsoring a recital by Helen Traubel in November; and announces a course of piano recitals by Maryla Jones, Oct. 18; Richard Farrell, Dec. 6; Menahem Pressler, Jan. 10; and Eugene List, Feb. 7.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano

SIX PIECES, by Ivan Shishov: MARCH, 25c; WALTZ, 25c; THE SHEPHERD PLAYS HIS FLUTE and JUMPING ROPE, 25c; THE HOOP and ENIGMA, 25c. This set has been arranged and edited by the capable Elizabeth Quaile, the result being several cuts above the average in teaching material. Each little number manages to be "different," without forcing to attain this enviable distinction. Carl Fischer, Inc., N. Y.

For Voice and Piano

OH, LITTLE RIVER, by Ernest Charles, 50c. This well-known composer lavished considerable skill in fashioning his setting of Earl Benham's rather commonplace lyric, but the song somehow fails to come to life. The singer, fascinated by the untroubled little river, is "travelin'" with it "to that far off happy shore." D to top G. WHAT WILL YOU BRING ME?, 50c, and THE OLIVE TREE, 40c, by Alec Wilder. There is a haunting attractiveness about the first of these two songs which has the flavor of a Kentucky mountain tune. In 3-4, both melody and harmony are quite simple and should be handled without pretention. William Engvick's lyric has captured the real folk mood of the original model. The second, two pages in length, is a truly lovely song and one that deserves to become widely popular. By artfully handling his vocal line and an equally ingenious treatment of the accompaniment, Mr. Wilder has created a fine song of real worth. The words are by Edmund Anderson. SHE WALKS IN BEAUTY LIKE THE NIGHT, by David Ouchterlony, 50c. A nice setting of the familiar lyric by Lord Byron. The vocal line has the desired serenity and, despite the fact that it is largely diatonic, achieves a quiet distinction that admirably reflects the beauty of the words. G. Schirmer, Inc., N. Y.

Piano Duet

THE CAROL OF THE ANGELS, arranged by John Jacob Niles, 60c. One of a set of four familiar carols in an easy arrangement, with fingering, some of it rather unusual. The arrangement has been skilfully devised and it makes for an appealing recital item. G. Schirmer, Inc., N. Y.

Opera Album

GREAT MELODIES FROM MOZART'S OPERAS, 75c. A welcome album (24 pages) that shows the growing popularity of Mozart's music. The operas are represented by their best-known arias and Eric Steiner has kept his arrangements simple but adequate. Four excerpts from The Magic Flute, three from The Marriage of Figaro, three from Don Juan, and one each from Cosi fan Tutte and The Abduction from the Seraglio. Elkan-Vogel Co., Inc., Philadelphia, Pa.

Instrumental Ensembles and Solos

CHORALE, $1.00, and TRANQUILLO, 90c. The first is for brass quartet—four B flat trumpets, cornets or flugelhorns—and has some rich harmonic effects, plus an impressive spaciousness. Tranquillo is for three of the instruments listed above. Both are quite interesting and unhackneyed in treatment. A full score is included with each set of parts. ALLA MARCIA, 95c, is for solo B flat trumpet (cornet or flugelhorn) and piano and shifts between 4-4 and 6-4. Not easy. BARCAROLIE, $1.00, provides an effective solo for B flat Bass Clarinet (or Bassoon) with piano accompaniment. A mid-section in 4-8 makes for a contrasting interlude between the flowing opening and closing in 6-8. CHROMATICO, 80c, for Trombone (or Bassoon or Violoncello) has the expected chromatic solo line, *adagio e molto espressivo*. ORGANUM METAMORPHOSIS, 95c, and IN RETROSPECT, 80c, are two effective vehicles for solo B flat Clarinet (or E flat Alto Saxophone) with piano accompaniment. HOMAGE TO CHOPIN, $1.00, is for Oboe (or B flat Clarinet) and piano. All of the above compositions are by Luther Trowbridge. The Composers Press, Inc., N. Y.

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Longines Symphonette Heard At Carnegie Hall

A successful concert was given by the Longines Symphonette on Aug. 12, at Carnegie Hall, under the baton of Mishel Piastro. The event was a presentation by Longines-Wittnauer Watch Co., and had all the variety that characterizes the popular broadcasts of the Symphonette. Such widely differentiated selections as the Andante Cantabile from Tchaikovsky's Fifth Symphony, the sprightly Hora Staccato of Dinicu, the Ballet of the Hours from La Gioconda, Debussy's Clair de Lune and Rimsky-Korsakoff's Capriccio Espagnol, all done with sparkling effect, formed the main body of the program.

These were supplemented by Addinsell's Warsaw Concerto, for piano and orchestra, with Walter Hendl as soloist; the last movement of the Mendelssohn Violin Concerto, with Joseph Fuchs a scintillating soloist; and the Kreutzer Sonata in an interesting orchestral arrangement (first concert hearing) by Louis Brunelli, who had much acclaim to acknowledge, as had also the solo pianist and violinist.

Frank Knight, announcer for the Symphonette broadcasts, made brief but pithy introductory comments before each number, and Dr. Sigmund Spaeth gave a short address of appreciation. The concert, which was the second Carnegie Hall appearance of the organization and its third public one, was attended by a very large audience that showed with fervent applause its considerable enjoyment of the occasion. T. P.

Who's News in Concert Promotion

FRANK E. ANDREWS, Portland, Ore. In 1931 he became president and manager of the Ellison-White Bureau, which was then the western member of the Affiliated Lyceum Association covering 11 western states. Mr. Andrews established the Portland Music Series in 1934; since the war he has presented two subscription series, the Greater Artists and DeLuxe Artist Series. The former presents in 1947-48 Sayao, Bjoerling, Ellabelle Davis, Szigeti, Kapell, Rosario and Antonio, Draper and Adler; the latter, Munsel, Tourel, Marian Anderson, Stern, Brailowsky, Luboshutz and Nemenoff and DePaur's Infantry Chorus. Each year the San Carlo Opera comes to Portland under Ellison-White management, light opera has also been presented; orchestral attractions have included Stokowski's All-Youth Orchestra, the Minneapolis Symphony under Mitropoulos and the San Francisco Symphony under Monteux.

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Canadian Celebrity Series

WINNIPEG, CAN.—Despite the recent death of Fred M. Gee, founder and late president of Celebrity Concert Series, Ltd., the enterprise is being carried on under the direction of his son, A. K. Gee, the new president. During the coming season all artists will appear as scheduled, he has announced.

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National Society of Music And Art Founded on Coast

By RICHARD DRAKE SAUNDERS

Los Angeles

More music patrons for concerts, operas and symphonies is one of the primary objectives of the National Society of Music and Art, which rapidly is organizing groups of active members into participating chapters throughout the country.

"It has been estimated," declared Gregory I. Blarowski, president of the fast-expanding organization, "that only some two per cent of the public actually patronize musical events. Yet sales of records and public reaction to good music in films or on the air, prove that another twenty-five per cent are interested in worthwhile music, although they have not as yet become concert-goers.

"The intent of our organization is to reach this twenty-five per cent and enhance their present appreciation and understanding of music to the extent that they will become patrons of music.

"The National Society of Music and Art is not in competition with any existing musical group, but is in a position to cooperate with and perhaps to help others."

At the headquarters of the organization, Suite 423, Roosevelt Bldg., Los Angeles, plans have been evolved to centralize the far-flung activities of chapters in every progressive city and town in the United States, which is the goal modestly set by President Blarowski. He can point to considerable success already.

277 Chapters Formed

In the single year since the society was incorporated, Blarowski has organized 277 chapters in 34 States, during two fast-moving trips by air across the country.

He states that he met with enthusiastic response from music leaders everywhere, as attested by the fact of organizing so many groups within so short a time. Over 100 leading conductors, composers, artists and teachers, he says, have joined the National Board of Directors.

The society has commissioned several musicologists to prepare educational material that could be understood readily by the novice, while retaining his interest. Part of this material includes exhaustive program notes of all the standard symphonic and operatic repertory.

Development of Talent in View

Every chapter will have the opportunity to discover and develop talent in its own community. By giving the young performer the opportunity to be heard often, not only in his own town but by exchange with others nearby, it is expected that the young artist will be aided in the development of his ability until he is worthy of being signed by a commercial concert management.

"This should help talented youngsters over the most difficult part of their careers — the start — and should aid in fostering community spirit among those who are doing the helping, and develop their own appreciation of music in the process," Blarowski points out. "Each chapter can also do much to stimulate interest in the works of local composers."

Funds gathered by the society are to be made available, he says, to such young artists as loans, without interest, to assist in launching their careers under the direct auspices of their own local chapters. When the novice is able to support himself by his musical abilities, he can repay the loan in small monthly installments so that the funds may be used again to help others.

Plans American Operas

Another point on the agenda is cooperation with the public schools in the field of visual education in the arts. Some metropolitan centers have made remarkable progress in this form of education, but in smaller communities it still is seldom available, according to Blarowski.

"If opera is to become a true part of American musical life, it will have to be presented in the language of the people," he avers. "This has been found to be true in every other country where opera is popular.

"Slavish following of tradition, limitations of rehearsal time, sheer laziness of singers as to re-learning roles in another tongue, and snobbery on the part of many patrons, have hampered the spread of opera in this country. Yet it has an immense vitality and cannot help but appeal to public taste when there is adequate understanding of the dramatic values as well.

"Of almost equal importance is the presentation of concert songs in adequate English translations. Lieder are meant to be understood by all who hear them. We plan to commission opera and song translations which will have both musical and literary value, and for which there is an immediate and vital need." A music and art center of national scope, and creation of a Department of Fine Arts in Washington also are favored by the Society.

During the coming month, Mr. Blarowski is starting on his third transcontinental trip. He expects to form a number of new chapters, and anticipates that eventually these will be established in every state, and in every progressive community.

•

Fendler Conducts in Guatemala

Edvard Fendler, conductor, has returned from Guatemala City where he was engaged for two concerts and invited to add two more concerts and two radio appearances. He also gave a four weeks' master class in orchestral training at the conservatory.

Tyler with Detroit Symphony

Edward Lee Tyler, young Negro bass-baritone, who made his Town Hall debut in 1946-47, was soloist with the Detroit Symphony on Aug. 31 over the ABC network.

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IN SCHOOLS AND STUDIOS

QUEENA MARIO (center, second row) with some members of her voice classes at Juilliard Summer School. Her entire class included 78 members. (Photo by A. F. Sozio.)

Hufstader to Head Juilliard Summer School

Robert Hufstader has been appointed to succeed George A. Wedge as director of the Juilliard Summer School, it was announced by William Schuman, president of the school. Mr. Hufstader will continue as director of the Extension Division of the Juilliard School and will assume his new position next summer upon the retirement of Mr. Wedge.

Mr. Hufstader has been the head of the Music Department of the University of Buffalo, assistant professor of Music and chapel organist at Princeton University, instructor in Polyphonic Music at Pius X School of Liturgical Music and was organizer and conductor of the Bach Circle Orchestra and Chorus of New York. He has been a faculty member of the Juilliard School since 1945.

Drilea Joins Voice Faculty Of Chinese University

Victor Drilea, tenor, choir director, voice and art teacher, former artist-pupil of H. Maurice-Jacquet of New York, has accepted the post of vocal teacher at the Chinese Conservatory of Foochow at the request of the Ministry of Education of the Chinese Government. Mr. Drilea, born in Roumania and a naturalized American citizen, taught voice in California and, for the last five years, in Texas.

Norfolk Music School Ends Seventh Summer Sessions

The Norfolk Music School of Yale University, held on the Stoeckel estate at Norfolk, Conn., closed its seventh season on Aug. 1 with a student concert at Battel House on the Village Green. Student pianists, violinists, violists, cellists and singers played and sang the works of Beethoven, Brahms, Schumann, Mendelssohn and Pergolesi. The day closed with a buffet supper for faculty, students and visiting friends in Whitehouse, the former home of Mr. and Mrs. Carl Stoeckel and now the faculty residence.

In the weekly concert course the school has presented, in addition to student ensemble program, Bruce and Rosalind Simonds, two-pianists; the Bennington String Quartet; Mary and Virginia Drane, duo-violinists; George Brown and Bruce Simonds in sonatas for cello and piano; a concert of trio music by Keith Wilson, clarinet, Hugo Kortschak, violin, George Brown, cello, and Bruce Simond, piano.

The director of the school is Bruce Simonds, pianist and Dean of the Yale School of Music. The student orchestra, which was a feature of the final concert is directed by Hugo Kortschak, assistant professor of violin at Yale, head of the orchestral department of the Manhattan School of Music in New York and conductor of the New Haven Symphony Orchestra. The roster of the school, usually limited to 55 students, was enlarged this year to 71. During its seven years' existence, the school has had students from 36 states, Argentina, Brazil, Canada, China and England.

La Forge and Berúmen Pupils Heard in Musicale

A musicale by artist-pupils of Frank La Forge and Ernesto Berúmen was given at the La Forge-Berúmen Studios on July 10 before a large audience. Walter Lowe, basso cantante, opened with the aria Infelice from Ernani, and later sang songs by La Forge, Scarlatti and Gounod, displaying a fine voice. Lora Brewster's rich contralto was heard in a group by Bach and Grieg and Gretchaninoff numbers. Operatic excerpts by Mascagni and Puccini brought out the dramatic soprano qualities of Rosa Canario. Rita Haaser, possessor of a pleasing and flexible coloratura, sang Nightingale by Alabieff and Dancing Doll by Poldini, both arranged by Mr. La Forge, and a Rossini aria and the Bell Song from Lakme. Pianist of the evening was Erin Ballard, pupil of Mr. Berúmen, who, with a clear touch, gave musicianly interpretations in Romance and Valse de Concert by Mr. La Forge; he also accompanied Miss Brewster. The other vocalists were accompanied by Mr. La Forge. B. G.

Oberlin Gives Opera Excerpts, Makes Faculty Appointments

OBERLIN, O.—The Oberlin Opera Workshop, under the direction of Daniel Harris, professor of singing in the Oberlin Conservatory of Music, gave its first performance on Aug. 6, excerpts from Marriage of Figaro, Traviata, Rigoletto and Carmen.

The board of trustees of Oberlin College has approved additional appointments to the faculty of the College of Arts and Sciences and the Conservatory of Music. These include Ransom R. Patrick, to be associate professor of fine arts; Lloyd Linder, assistant professor of singing; Stefan Krayk, assistant professor of violin; Thomas Cramer, instructor in theory and trombone; and Arnold Blackburn, instructor in organ and church music.

(Other Schools and Studios, Page 32)

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Edna Beatrice Bloom Singers Heard

The second summer concert by singers from the studio of Edna Beatrice Bloom was held in St. Mark's Church House, Brooklyn, June 20. The concert opened with choral numbers, directed by Miss Bloom. The Bolero of Saint-Saens, sung by Rhoda and Lorraine Wiman, was repeated by request from the program given at The Town Hall, June 8.

Among debut singers were Sylvia Siegel, lyric soprano and Virginia Rose Averill, a promising coloratura. Rhoda Wiman sang with authority Un bel di vedremo from Madama Butterfly. Daisy Fischler, mezzo-soprano, offered a delightful group. Harriett Macaulay, contralto, excelled in the spiritual Go Down, Moses, arranged by J. Rosamond Johnson. Sylvia Adlin, dramatic soprano, sang the aria from Roberto il Diavolo of Meyerbeer with its full dramatic intensity. A novel group in Japanese by Edith Nakano, was a high point.

The junior students, Barbara Abram, Marlene Delman and Barbara Siegel, pleased the audience with mature vocal presentation of their music. Barbara Siegel's singing of Le Rossignol of Saint-Saens and I Would Weave a Song for You of Geoffrey O'Hara, dedicated to Miss Bloom, was an unusual accomplishment for a girl of twelve.

Holding his own amid this feminine bevy was Edilio Catanzaro, operatic baritone, who sang Duna by Josephine McGill, and Ol' Man River from Kern's Show Boat. The concert closed with Miss Bloom conducting the choral group in the Omnipotence of Schubert. Charles Richard was at the piano. M. C.

Korst Artist-Pupils in Many Engagements

Robert Korst's artist-pupils include Brenda Miller, who recently sang at the New York City Center and in a Wagnerian concert in the Carnegie Pops. Alice Howland appeared in premieres of Britton's Rape of Lucretia and Virgil Thomson's Mother of Us All; Emile Renen as Junius in the Rape of Lucretia in Chicago, and also in opera in Havana, Denver, New Orleans, Philadelphia. William Horne has taken leading roles at New York City Center and gives a Town Hall recital in September. City Center casts also presented Manfred Hecht, another Town Hall recitalist. A recent soloist with the Albuquerque Symphony in Wagnerian excerpts was Jane Snow, who also gave recitals and concerts in other cities of the Southwest. Siroon Mangurian will appear in a Town Hall for the first time since her change from contralto to soprano. Gloria Lind, Noni Franklin, Marcia James have sung in Broadway's production of Sweethearts.

Hallie Nowland Heard in Varied Assignments

Hallie Nowland, soprano, artist-pupil of H. Maurice-Jacquet, is soloist at the Second Presbyterian Church, Chambers Wylie Presbyterian and First Presbyterian Churches and the Kenesett Israel Synagogue, all of Philadelphia and all under the direction of Alexander McCurdy. Beginning Oct. 1, Miss Nowland is engaged to May 1, 1948, for oratorio performances every Sunday at 4:30 p.m., F.M. broadcasts over the Westinghouse station KYW, frequently accompanied by players from the Philadelphia Orchestra. Last year Miss Nowland was soloist at the Wanamaker store in a light opera series, and this fall appears in their opera series. She has sung many times on the Strawbridge & Clothier broadcast, Harmony Hall, under Dr. Herbert J. Tily, and has been soloist with the Bach chorus conducted by Dr. James Allan Dash in the Brahms Requiem and an all-Bach program. For four seasons Miss Nowland was a member of the Philadelphia Opera Company under Sylvan Levin.

La Scala to Hold Courses For Young Singers

MILAN.—The School for Perfecting Lyric Artists, which opens its sessions Sept. 15 at Teatro alla Scala, has issued the terms of a contest under which young singers will be admitted. Either Italians or foreigners may participate, providing they are not older than 30 years for men and 26 for girls. The school is held biennially.

At the end of the first year of study, students will be subjected to tests to determine whether they shall go on with the course. At the end of the second year those who pass will be engaged as Scala artists for another two years. The applications were to be addressed to the Secretary of the Ente Autonomo del Teatro alla Scala, Milan, with birth certificate, and testimonials of study at some school of music and good conduct, before Aug. 15. Invitations were to be extended to those chosen for auditions. Some aid in living expenses will be supplied to the most worthy who could not pay such costs.

Spokane Conservatory Marks Fifth Year

SPOKANE, WASH.—The Spokane Conservatory, founded in 1942 by Dr. Hans Moldenhauer, celebrated its fifth anniversary on June 21. Dr. Alfred Mann of New York was speaker.

The conservatory, with musical and academic subjects, and approved for veterans, has a faculty of 24 teachers, with Dr. Moldenhauer, director. Recent additions to the faculty include Trude Huttenbach, violinist, and Otto Huttenbach, cellist.

Aitken for Carnegie Institute

Webster Aitken, pianist, will be a member of the faculty of the Department of Music, Carnegie Institute of Technology of the first semester of the 1947-48 season, it was announced by B. Kenneth Johnstone, director of the Carnegie College of Fine Arts. Mr. Aitken will have the rank of visiting professor of piano.

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presented voice students in an annual recital at the Woman's Club House, Springfield, Mass. Those appearing were Jessie Perry, June Carol Dumas, Frances Roscoe, Florence Craig, Peter Laube, Rita La Fleur, Jo Rhodes, Eleanor Gautier, Paul Genest, Evelyn Kittredge, James S. Scott, Grace Manchester, Robert M. Brown, Wilberforce Robinson and David Lewis. Claude Lagace was accompanist. (Photo by Drake.)

Cincinnati Opera Closes

CINCINNATI.—The final weeks of the Cincinnati Summer Opera rounded out a season that will long be remembered for the uniformly fine quality of its performances. Stella Roman starred in Aida, Madame Butterfly and Tosca. Frederick Jagel in the role of Mario and also as Tannhäuser achieved success. Angelo Pilotto sang the baritone leads of Aida, Samson and Tosca with his customary high degree of artistry. Kurt Baum, as Don Jose and as Rhadames; Irene Jessner, as Elisabeth in Tannhäuser; Coe Glade, as Carmen and as Venus in Tannhäuser; Winifred Heidt, as Carmen and as Delilah; and Ramon Vinay, as Don Jose and as Samson, all shared in making this a memorable series.

Special mention must be made of the most exciting event of the summer—the performances of Samson and Delilah, with Winifred Heidt as a seductive high priestess, Ramon Vinay as an impressive Samson, and Angelo Pilotto as the dignified High Priest. The orchestra, directed by Fausto Cleva, and the ballet, under Prideaux and Ariova, contributed greatly to the brilliance of these productions.

Barnett to Head Newly Formed Phoenix Symphony

PHOENIX, ARIZ.—John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra, has been appointed conductor of the new Phoenix Symphony Orchestra by the board of directors. The orchestra will give four concerts in 1947-48, beginning in November. One or more children's concerts are planned.

Mr. Barnett formerly conducted the New York Civic Orchestra at the World's Fair, the Stamford (Conn.) Symphony, and in 1941 was appointed staff conductor of the New York City Symphony and as one of the artistic directors and conductors of the Brooklyn Symphony.

In 1942 he resigned to enter the army, and while in service was recalled to New York for appearances with the Naumburg Symphony, the National Orchestral Association, and on the Treasury Hour Broadcast over WQXR. This season he will commute between Phoenix and Los Angeles, where he continues his association with the Los Angeles Philharmonic as associate to Alfred Wallenstein.

Mrs. Gannett New Chairman of Guild Listening Groups

Mrs. Guy P. Gannett, past president of the National Federation of Music Clubs, has accepted the chairmanship of Listening Groups of the Metropolitan Opera Guild. Mrs. Gannett has sent out a questionnaire to state presidents of the NFMC, asking how many Federation-sponsored groups listen to the Metropolitan Opera broadcasts in the different states; how many groups not so sponsored do so; and whether the groups meet in homes, clubhouses, libraries, schools or college auditoriums or community centers. She also asks whether the various communities hear the opera broadcasts in their entirety, or if local broadcasts or sports events take up part of the time.

N. Y. College of Music Auditions

The New York College of Music, Arved Kurtz, director, is holding auditions for opera and orchestra to Sept. 12. Forthcoming productions of the Young Peoples Opera, Siegfried Landau, conductor, include excerpts of Faust, Pique Dame and Fledermaus, also such non-operatic works as Mozart's Mass in C and Haydn's Creation. Admission to the orchestra is open to qualifying students and amateurs. There is no charge for auditions nor for orchestra membership.

Festival at Warrensburg, N. Y.

WARRENSBURG, N. Y.—A music festival is being held at Green Mansions from June 17 through Sept. 2. Artists appearing include Milton Kaye, Bertha Melnik, Edith Schiller, pianists; Bernard Greenhouse and Sidney Edwards, cellists; Harry Farbman, violinist and conductor; Leonid Bolstine, violinist; Emanuel Vardi, violist; Stuyvesant String Quartet; Miles and Ernest Mauney, duo pianists; Shannon Bolin, mezzo-soprano, and Alice Howland, soprano.

Graveure for Mannes School Faculty

Louis Graveure, who recently returned to this country after an absence of 18 years to resume his concert activities, will be a member of the faculty of the Mannes Music School, New York. He will be assisted in his teaching by Teun Don, his accompanist and associate during many years of vocal teaching in London and on the continent.

Adi Bernard to Make Bow

Adi Bernard, pianist, who has been heard extensively in Europe, will make her first American appearance on Oct. 6 in Carnegie Hall.

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CENTRAL CITY STAGES FIDELIO

Central City, Colo.

Victorian elegance, and the fascinating re-enactment of life during the period of fabulous mining fortunes in the eighteen-seventies, again this summer united with the fresh voices of today's young singing stars in a colorful Festival of Grand Opera in historic Central City. A chapter of a by-gone century, typically and uniquely American was portrayed during the Music Week appropriately inaugurated on Independence Day, July 4.

Ladies clad in gorgeous gowns hoarded in aged hair-trunks and gentlemen in the garb of Horace Greeley (who encouraged a Western trek), Mark Twain, P. T. Barnum, Eugene Field and other celebrities of past decades, bearing pridefully the quaintly devised facial hair adornments of that time, gathered in the lobbies of the old Opera House or attended elaborate costume balls and gaieties crowding the social calendar.

Parades and prizes, races and pie-eating contests were part of the program. Exhibitors, amateur or commercial, displayed their choice *objets d'art*. Going on continuously was a sort of glorified County Fair set within the city limits, featuring a Boom Time Musicale series.

English Operas

It is regrettable that no American-made score of the picturesque era seemed adequate for performance. But the old Opera House, dating from 1878, turned up its lights for new productions of Beethoven's Fidelio and Flotow's Martha. The contrasts in style, design and thematic treatment added to the distinctive values of each production.

Outside the music hall pageantry and processionals picturing historical events and colorful figures of the lush period of overnight mining wealth raised the enthusiasm of the gathering crowds to a high peak of anticipation which in turn inspired the fine casts to excellent performance.

Sung in English under the able direction of Frank St. Leger, the Fidelio roster included Regina Resnik as Leonora; Lois Hunt as Marcelline; Brian Sullivan as Florestan; Lorenzo Alvary as Rocco; Kenneth Schon, Pizzaro, and Philip Kinsman as the Governor. Outstanding performances were offered by this gifted group of artists.

Martha, also delightfully sung in English, presented a cast chosen for appearance as well as for exceptional vocal ability. The list comprised Frances Greer as Lady Harriet (Martha), Leopold Simoneau as Lionel; Claramae Turner as Nancy; James Pease as Plunkett; and Lawrence Davidson as Sir Tristram.

Emil Cooper was operatic conductor for the entire cycle, and the staging was by Herbert Graf, assisted by Donald Oenslager.

M. C.

AT THE CENTRAL CITY, COLO., FESTIVAL.
Below, scene before the old Opera House in an intermission. Above, the entire cast of the productions on a balcony during rehearsals. (Photos by J. M. F. Dubois, Denver.)

Univ. of Washington Has Modern Music Festival

SEATTLE, WASH. — The University of Washington presented a Music Festival of Contemporary American Works on Aug. 18, 19, 20, and 21, sponsored by the School of Music and the Division of Adult Education and Extension Services. Programs were jointly planned by George Frederick McKay and Frederick Fennell. The first event was a performance of Menotti's Amelia Goes to the Ball, conducted by Eugene Linden. Programs for chamber orchestra, orchestra, and orchestra and chorus were conducted by Mr. Fennell. Three of the works, those receiving first performance, were by Northwestern composers, Dorothy Cadzow, Gerald Kechley and Mr. McKay.

Wymetal Staging Coast Operas

William Wymetal has been engaged by the San Francisco Opera Association to stage six productions of its 1947 repertoire. Mr. Wymetal, managing and producing director of the Civic Light Opera Association of Greater Pittsburgh, has formerly been associated with the Metropolitan Opera Association, the Chicago Civic Opera Company, and the Opera Nacional in Mexico City.

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I have heard her play many times, and I think she is an excellent musician and an excellent violinist. She plays in a very poignant and impressive way. Her personality is warm and generous, and she communicates it instantly to her listeners.

I cannot recommend Miss Airoff too highly.

GEORGES ENESCO SAYS:

C'est une violoniste de talent, son intelligence et sa sensibilité musicales sont remarquables.

Helen Airoff, Violinist, in Recital Here

The Gainsborough Foundation concluded its first season of concert giving last night at the Marines' Memorial Theater by presenting Helen Airoff, a young New York violinist chosen for this appearance by the foundation's New York committee.

It was a good choice, for Miss Airoff is an *extremely able and interesting artist.* What impresses one most is the *taste* and *sincerity* of everything she does. She is *admirably trained,* but she makes no attempt to bedazzle with stunt-pieces. She prefers to tackle music of dignity and importance, such as Corelli's "La Folia" and the G major sonata of Brahms, which she played with *excellent tone, firmly planted technical assurance, and highly refined musical perception.* Her one interpretative fault is an occasionally effusive touch. A well-modeled phrase of Brahms is one of the most beautiful things in the world, and it does not need a dab of whipped cream on top.

We are also indebted to Miss Airoff for bringing us the first performance of a new violin concerto by John Verrall,* who has received some recognition in the East, but whose music has not previously been heard in San Francisco. It is a superbly made score, full of broad, big melodies in the grand style, and admirably aware of the fact that the violin is a lyric instrument. Over and above that, the whole thing has the profile of an authentic talent, and one wishes one could hear it with orchestra.

Lev Shorr was the brilliant and sympathetic accompanist.

—Alfred Frankenstein, SAN FRANCISCO CHRONICLE, April 19, 1947.

HELEN AIROFF DEBUT

A lovely young violinist, Helen Airoff, was selected by the Eastern committee of the Gainsborough Music Foundation to make her initial San Francisco concert appearance last Friday evening, April 18, at the Marines' Memorial Theater.

She showed herself to be well worthy of the honor bestowed upon her, for not only was she an artist of *superior technical skill, keen intellectual ability,* and *extraordinary musical taste,* but also one of those few violinists who actually relax their listeners. Her technique was in the virtuoso style without making one perceptibly conscious of the fact, due largely to her *smooth, interpretative manner.* Her entire program was extremely well chosen, not so much with an eye to display pieces, but to music that was classic and dignified.

—THE ARGONAUT, April 25, 1947.

Helen Airoff Pleases In S. F. Concert Debut

To end its first season of "debut concerts," the Gainsborough Music Foundation presented Helen Airoff, of New York, in a violin recital Friday evening at the Marines' Memorial Theater.

She is a slender, small young woman. But *her playing was immediately striking* by its clarity and confidence. Her tone was large. Her musical spirit ranged—with *imagination and sincerity*—from a *delicate charm* to *decisive vigor and warm emotion.*

All this was as true in Brahms' G major Sonata as in Desplanes' "Intrada" and Corelli's "Folia," even though Miss Airoff's handling of the Brahms Finale lacked a little of expressive variety. Lev Shorr, San Francisco pianist, gave her excellent support.

—Alexander Fried, SAN FRANCISCO EXAMINER, April 20, 1947.

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